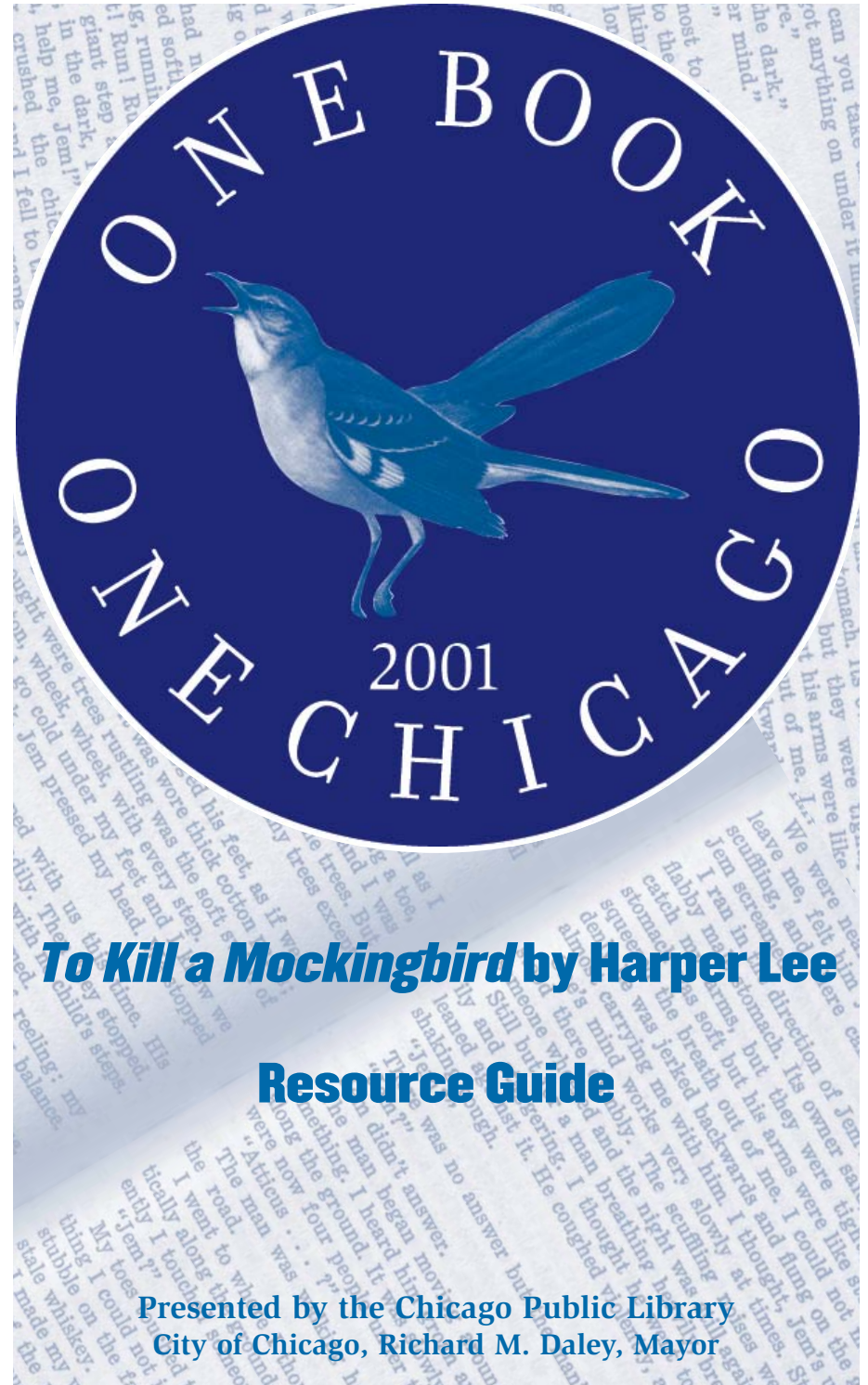


Place
Stamp
Here

Chicago Public Library
Department of Development and Outreach
400 South State Street
Chicago, Illinois 60605



To Kill a Mockingbird by Harper Lee
Resource Guide

Presented by the Chicago Public Library
City of Chicago, Richard M. Daley, Mayor

Introduction

One Book, One Chicago cultivates a culture of reading and discussion in Chicago by bringing our diverse city together around one great book. Reading great literature provokes us to think about ourselves, our environment and our relationships. Talking about great literature with friends, family and neighbors often adds richness and depth to the experience of reading. The idea behind One Book, One Chicago is to have all Chicagoans read the same book at the same time to create a kind of citywide book club.

Our inaugural One Book, One Chicago selection is *To Kill a Mockingbird* by Harper Lee. Perhaps you read *To Kill a Mockingbird* in high school. Perhaps you have never read the book. Either way, consider reading it and discussing the book with those around you. Measure it against your wealth of life experiences. Treat yourself to the richly drawn characters, the compelling social justice issues and the poignant moments that make *To Kill a Mockingbird* an American classic.

You can find a copy of *To Kill a Mockingbird* at the Chicago Public Library, at your local bookstore or perhaps on your bookshelf at home. Whether you share your thoughts with your neighbor or plan a book discussion group, I am sure you will find the experience to be enlightening and thought provoking.



—Richard M. Daley, Mayor
City of Chicago

Chicago Book Week: City of Big Readers

One Book, One Chicago is presented as part of Chicago Book Week: City of Big Readers, October 8-14, 2001. This annual citywide literary festival, presented by the Chicago Public Library and the Mayor's Office of Special Events, features readings and book signings by acclaimed authors, as well as book discussions, workshops, children's activities and more in libraries, bookstores, museums, universities and other locations. For details, visit the Chicago Public Library's Web site at www.chicagopubliclibrary.org or call (312) 747-4300.

Evaluation

How did you hear about the One Book, One Chicago program?

What caused you to participate in the program?

Where did you get your copy of *To Kill a Mockingbird*?

Home

Library

Bookstore

Other

Did you read and discuss the book with friends, in a book discussion group or just by yourself?

Were the discussion materials in this booklet helpful in your reading and understanding of the book?

How?

How did the book affect you?

Do you think that *To Kill a Mockingbird* was a good selection?

Why?

Will you participate in the One Book, One Chicago program next year?

Please complete and return this evaluation to the Chicago Public Library, attn: Department of Development and Outreach, 400 South State Street, Chicago, Illinois 60605.

Your comments will help us to plan future One Book, One Chicago programs.

Thank you.

Recommended Resources

Continued from page 14

Selected Writings about *To Kill a Mockingbird*

Bloom, Harold, ed. *Harper Lee's To Kill a Mockingbird*. New York: Chelsea House Publishers, 1998.

Chura, Patrick. "Prolepsis and anachronism: Emmet Till and the historicity of *To Kill a Mockingbird*." *Southern Literary Journal* 32 (Spring 2000): 1-26.

Erisman, Fred. "Literature and Place: Varieties of Regional Experience." *Journal of Regional Cultures* 1 (Fall/Winter 1981): 144-153.

Johnson, Claudia Durst. *To Kill a Mockingbird: Threatening Boundaries*. New York: Twayne, 1994.

———, ed. *Understanding To Kill a Mockingbird: A Student Casebook to Issues, Sources, and Historic Documents*. Westport, CT: Greenwood Press, 1994.

———"The Secret Courts of Men's Hearts: Code and Law in Harper Lee's *To Kill a Mockingbird*." *Studies in American Fiction* 19 (Autumn 1991): 129-39.

Resources for Teachers

Journal Articles

Cintorino, Margaret A. *Getting Together, Getting Along, Getting to the Business of Teaching and Learning*, *English Journal*, 82 (January 1993): 23-32. Actual taped 10th grade discussions of *To Kill a Mockingbird*.

Schaefer, Brenda. A Character Comes to Life in the Classroom, *English Journal*, 78 (October 1989): 69-70. Tells how a teacher's role-playing stimulated student interest and provoked a lively discussion of *To Kill a Mockingbird*.

Web Resources

Teach with Movies – Learning Guide – *To Kill a Mockingbird*

<http://www.teachwithmovies.org/guides/to-kill-a-mocking-bird.html>

Teacher CyberGuide: *To Kill a Mockingbird*

<http://www.sdcoe.k12.ca.us/score/tokil/mocktg.htm>

The *To Kill a Mockingbird* Student Survival Guide

http://www.lausd.k12.ca.us/Belmont_HS/tkm/

Acknowledgements

The One Book, One Chicago Resource Guide was compiled from the Web site "*To Kill a Mockingbird: Then and Now*" on ThinkQuest Inc. [<http://library.thinkquest.org/12111/index.html>]. For more information about contributors to the site, visit <http://library.thinkquest.org/12111/SG/SG14.html#writers>



City of Chicago
Richard M. Daley
Mayor



Chicago Public Library
Jayne Carr Thompson
President, Board of Directors
Mary A. Dempsey
Commissioner

When the people of Chicago assemble in various parts of the city to read and discuss *To Kill a Mockingbird*, there is no greater honor the novel could receive. People of all backgrounds and cultures coming together to put their critical skills to work—nothing could be more exciting! Or fruitful: when people speak their minds and bring to discussion their own varieties of experience, when they receive respect for their opinions and the good will of their fellows, things change. It is as if life itself takes on a new compelling clarity, and good things get done.

Bueno suerte, everybody! Les amo!

—Harper Lee, author, *To Kill a Mockingbird*

To Kill a Mockingbird is about bigotry. True, for me the most beautiful scene is the moment when the Judge drops by to ask Atticus to take the case in defense of Tom Robinson. Casually put and casually answered, the question needed no answer. The judge knew it would not be possible for Atticus to say no. As for Jem and Scout, they learn a sense of honor from Atticus. That is all they need to carry them through life.

—Gregory Peck, actor, *To Kill a Mockingbird*

Book Discussions and Special Events

For a complete schedule of One Book, One Chicago programs, visit www.chicagopubliclibrary.org.

Chicago Public Library Book Clubs

Join us for a discussion of *To Kill a Mockingbird* during Chicago Book Week.

- | | |
|----------------------|--|
| October 8, 11 a.m. | Near North Branch, 310 W. Division St. |
| October 8, 6:15 p.m. | Mayfair Branch, 4400 W. Lawrence Ave. |
| October 8, 7 p.m. | Independence Branch, 3548 W. Irving Park Rd. |
| October 8, 7 p.m. | Oriole Park Branch, 5201 N. Oketo Ave. |
| October 9, 11 a.m. | Galewood-Mont Clare, 6969 W. Grand Ave. |
| October 9, 4:30 p.m. | Kelly Branch (Teen Book Club), 6151 S. Normal Blvd. |
| October 9, 5:30 p.m. | Harold Washington Library Center, Literature & Language Division, 400 S. State St. |
| October 9, 6:30 p.m. | Roosevelt Branch, 1101 W. Taylor St. |
| October 9, 7 p.m. | Beverly Branch, 2121 W. 95th St. |
| October 10, 7 p.m. | Sulzer Regional Library, 4455 N. Lincoln Ave. |
| October 10, 7 p.m. | West Lawn Branch, 4020 W. 63rd St. |
| October 11, 12 p.m. | Harold Washington Library Center, Talking Book Center, 400 S. State St. |
| October 11, 6 p.m. | Kelly Branch, 6151 S. Normal Blvd. |
| October 11, 7 p.m. | Brighton Park Branch (Spanish Book Club) 4314 S. Archer Ave. |
| October 11, 7 p.m. | Canaryville Branch, 642 W. 43rd St. |
| October 13, 11 a.m. | Near North Branch, 310 W. Division St. |
| October 13, 1 p.m. | South Shore Branch, 2505 E. 73rd St. |

Starbucks Book Clubs

Presented by the Chicago Public Library and Starbucks Coffee Company
Tuesday, October 9, 7 p.m.

Visit any Chicago Public Library location to check out a copy of *To Kill a Mockingbird*, then join your neighbors and friends for a discussion of the book, moderated by a Chicago Public Library book club leader, at these Starbucks locations:

- Edgewater: 1070 W. Bryn Mawr
Lincoln and Wilson: 4557 N. Lincoln
Logan Square: 2759 W. Logan Blvd.
Pipers Alley: 210 W. North Ave.
Roscoe Village: 2023 W. Roscoe

Recommended Resources

If you would like to learn more about *To Kill a Mockingbird*, Harper Lee or the historical context of the novel, the Chicago Public Library recommends the following list of Web and print resources:

Web Resources

To Kill a Mockingbird: Then and Now

<http://library.thinkquest.org/12111/index.html>

This Web site explores the relationship between the social and historical context, which influenced the author, and the ways in which this novel makes relevant connections to today.

To Kill a Mockingbird: An Historical Perspective

<http://memory.loc.gov/ammem/ndlpedu/lessons/98/mock/intro.html>

Through studying primary source materials from the Library of Congress American Memory Web site, students can better grasp how historical events and human forces have shaped relationships between black and white, and rich and poor cultures of our country.

To Kill a Mockingbird & Harper Lee

<http://www.chebucto.ns.ca/Culture/HarperLee/>

This site contains FAQ, an overview of the novel, a quiz, a biography, the text of Lee's magazine articles, links to related Web sites, as well as information about related events and the movie.

Harper Lee

<http://www.educeth.ch/english/readinglist/leeh/index.html>

This Web site from Switzerland features information about the author, a study guide, bibliographies and much more on Harper Lee and *To Kill a Mockingbird*.

Civil Rights: A Chronology

http://www.civilrights.org/library/permanent_collection/resources/crchron.html

This chronology covers events from 1619 to the present with links to major people and events for further information.

Further Reading

The Writings of Harper Lee

Lee, Harper. *To Kill a Mockingbird*. New York: J.B. Lippincott, 1960.

“Love – In Other Words,” *Vogue*, 15 April 1961, 64-65.

“Christmas to Me.” *McCalls*, December 1961, 63.

“A Word From Harper Lee.” *The Screenplay of To Kill a Mockingbird*, by Horton Foote. New York: Harcourt Brace and World, 1964.

To Kill a Mockingbird is the quintessential American novel. It unveils human nature to reveal both its goodness and its warts. From the first sentence, we are absorbed by the characters—courageous, cowardly, eccentric, memorable—and the uniquely American situations in which they dwell. Harper Lee's classic novel haunts you long after you finish the final chapter, which, for me, is the mark of a great and magnificent book.

—Mary A. Dempsey, Commissioner, Chicago Public Library

Issues of race and fairness are still at the center of our conversations both within the city and within the country. This novel champions the essential humanity of all people and signals the need for all people to accept risks, even danger, in order to ensure that we live in a place that is ripe with fairness and equality. This is a lesson that I learned from this book—a lesson that is never too late or too early to learn.

—Lonnie Bunch, President, Chicago Historical Society

Discussion Questions and Activities

Additional Points for Discussion

- Other works of literature mentioned throughout the novel
- Superstition
- Literacy, both reading and being unable to read
- Frequent mention of particular flowers
- Actual and symbolic prisons and imprisonment
- Theories and practices of child rearing
- Unwritten social codes
- Role of imagination and creativity in the children's lives
- The two "dramas"—the Radley plays and the Halloween pageant
- Eccentricity

Discussion Questions for the Film

1. Compare the movie to the book. How did viewing the movie compare to the experience of reading?
2. What did the film change or leave out? Why do you think these characters and moments were altered or deleted? For example, when a lynch mob confronts Atticus before the trial, Scout's innocent interference dispels the threat of violence. Compare the scene as it occurs in Chapter 15 of the novel to the film.
3. What other films does *To Kill a Mockingbird* remind you of? How are they alike? How do they differ?
4. How does the film compare to the images of childhood represented in other movies or television programs you have seen?

To Kill a Mockingbird Lecture by Claudia Durst Johnson

Monday, October 8, 6 p.m.

Chicago Public Library, Harold Washington Library Center

400 S. State St., Lower Level

Author and *To Kill a Mockingbird* expert Claudia Durst Johnson discusses the historical context of the novel including the Scottsboro Trial and influences of race, gender and class.

To Kill a Mockingbird Mock Trial and Discussion

Tuesday, October 9, 5:30 p.m.

E.M. Dirksen U.S. Courthouse

James Benton Parsons Memorial Courtroom

19 S. Dearborn, 25th Floor

Witness first hand how the legal system failed Tom Robinson. Chicago area attorneys, and ABC 7 News anchor and reporter Joel Daly as Atticus Finch, reenact the powerful courtroom scenes from Harper Lee's classic story, followed by a discussion. Co-presented by the Chicago Bar Association and the United States District Court for the Northern District of Illinois.

To Kill a Mockingbird Movie Marathon

Saturday, October 13, and Sunday, October 14

Chicago Public Library locations

400 S. State St., Lower Level

The Chicago Public Library is pleased to present the Academy Award-winning 1962 film based on Harper Lee's novel, starring Gregory Peck and Robert Duvall.

Saturday, October 13

9:30 a.m., 12:00 p.m., 2:30 p.m. Harold Washington Library Center, 400 S. State Video Theatre, Lower Level

10:00 a.m. Back of the Yards Branch, 4650 S. Damen

1:00 p.m. Walker Branch, 11071 S. Hoyne Ave.

1:30 p.m. South Chicago Branch, 9055 S. Houston Ave.

2:00 p.m. Portage-Cragin Branch, 5108 W. Belmont Ave.

Sunday, October 14

1:30 p.m. Harold Washington Library Center, 400 S. State Video Theatre, Lower Level

2:00 p.m. Sulzer Regional Library, 4455 N. Lincoln Ave.

This book is very important to everyone because it vividly demonstrates the effects of racial discrimination in a simple, but startling manner. Its lessons are no less applicable today than they were when the book was first published. Unfortunately, they are still as necessary today as they were then.

—Jayne Carr Thompson, President, Board of Directors, Chicago Public Library

The character I found most memorable is that of the community itself, Maycomb. The town has a personality, quality and "feel" to it that makes it more than just a backdrop for the events that transpire in it; it is an active participant in the drama.

—Phil Ponce, Host, Chicago Tonight, WTTW Channel 11

Harper Lee, A Brief Biography

“Nelle” Harper Lee was born on April 28, 1926, the youngest of four children of Amasa Coleman Lee and Frances Cunningham Finch Lee. She grew up in Monroeville, a small town in southwest Alabama. Her father was a lawyer who also served in the state legislature from 1926-1938. As a child, Lee was a tomboy and a precocious reader. After she attended public school in Monroeville she attended Huntingdon College, a private school for women in Montgomery for a year and then transferred to the University of Alabama. After graduation, Lee studied at Oxford University. She returned to the University of Alabama to study law but withdrew six months before graduation.

She moved to New York in 1949 and worked as a reservations clerk for Eastern Air Lines and British Overseas Airways. While in New York, she wrote several essays and short stories but none were published. Her agent encouraged her to develop one short story into a novel. In order to complete it, Lee quit working and was supported by friends who believed in her work. In 1957, she submitted the manuscript to J. B. Lippincott Company. Although editors found the work too episodic, they saw promise in the book and encouraged Lee to rewrite it. In 1960, with the help of Lippincott editor Tay Hohoff, *To Kill a Mockingbird* was published.

To Kill a Mockingbird became an instant popular success. A year after the novel was published, 500,000 copies had been sold and it had been translated into ten languages. Critical reviews of the novel were mixed. It was only after the success of the film adaptation in 1962 that many critics reconsidered *To Kill a Mockingbird*.

To Kill a Mockingbird was honored with many awards including the Pulitzer Prize for fiction in 1961 and was made into a film in 1962 starring Gregory Peck. The film was nominated for eight Academy Awards, including Best Picture. It actually was honored with three awards: Gregory Peck won the Best Actor Award, Horton Foote won the Best Adapted Screenplay Oscar and a design team was awarded an Oscar for Best Art Direction/Set Decoration B/W. Lee worked as a consultant on the screenplay adaptation of the novel.

Author Truman Capote was Lee’s next-door neighbor from 1928 to 1933. In 1959 Lee and Capote traveled to Garden City, Kansas, to research the Clutter family murders for his work, *In Cold Blood* (1965). Capote dedicated *In Cold Blood* to Lee and his partner Jack Dunphy. Lee was the inspiration for the character Idabel in Capote’s *Other Voices, Other Rooms* (1948). He in turn clearly influenced her character Dill in *To Kill a Mockingbird*.

Plot

7. Did *To Kill a Mockingbird* hold your interest? What parts of the story held your interest most strongly? Why? What parts seemed less interesting? Why?
8. Many readers see *To Kill a Mockingbird* as having two parts, one centering on Boo Radley and the other on the trial of Tom Robinson. How were the two stories brought together at the end of the novel?
9. Harper Lee called her novel “a love story.” Is this an accurate characterization of the novel?

Symbolism

10. A central symbol in the novel is the mockingbird, described by Miss Maudie as a creature that should never be killed because it is harmless and even provides song for the enjoyment of others. Both Boo Radley and Tom Robinson are basically blameless individuals who are at the mercy of society, yet society is cruel to Boo and ultimately Tom is murdered. The symbol of the mockingbird also points to Scout, both as an innocent child and as the grown-up narrator, who “sings a song” in telling the story. Can you think of additional ways in which the following function as symbols in *To Kill a Mockingbird*?

the mad dog	(community gone mad; berzerk)
the treehouse	(a retreat from the world)
Camellias	(the old genteel South, living in the past)
the gun	(an abuse of power—Atticus’ view; a means of power—the lynch-mob view)
the cemented hole in the tree	(stories and “singers” or storytellers being thwarted)
columns on buildings	(persistence of the old South; a facade)
Atticus’ pocket watch	(love of an absent mother)

[The most memorable character to me is] Boo Radley, because someone so odd turned out to be so glorious.

—Elizabeth Berg, Bestselling Author

The weirdest thing about my recollection of *To Kill a Mockingbird* is that I have no memory at all of there being a rape trial in it. Rather, my memory is that it was a book about a wise, touching child. A child whose confoundments and observations left me feeling moved, and thoughtful, and a bit jello-y. It was a book that combined mind-provocation with great heart.

—Judy Markey, Co-host, The Kathy and Judy Show, WGN Radio

Discussion Questions and Activities

Discussion Questions for the Novel

Language

1. Language is a powerful tool in this novel. The language of the children, the eloquence of Atticus and the language of the townspeople reflect their attitudes and often their prejudices. What lessons does Atticus attempt to teach Scout about the use of racial slurs?

Character

2. Many of the characters in the novel hold stereotypes about how individuals will behave as a result of their age, gender, race, social status, etc. Which characters are the victims of stereotyping? Do any of them break through the behavior expected of them, showing individuality and exposing the falseness of labeling people?
3. In failing to arrest Boo Radley at the end, Sheriff Tate is breaking the law, as is Atticus, who knows the truth of Ewell's murder. Do you agree with some critics that Atticus' actions are "wrong" as well as illegal?

Point of View

4. The novel begins as the voice of a mature adult recalling events from childhood and sometimes shifts to the point of view of a six year old. Did you notice the shifts occurring? If so, did you find them distracting? What advantages did the author have as a result of being able to move from one perspective to the other?

Setting

5. Compare the city of Maycomb to the place where you grew up, noting similarities and differences.
6. The story is set in a small town in southern Alabama during the Depression of the 1930s. What aspects of the story seem to be particular to that place and time? What aspects of the story are universal, cutting across time and place? In what ways are the people you know today similar to and different from those in Maycomb?

Harper Lee divides her time between New York and her hometown of Monroeville, Alabama where her sister Alice Lee practices law. Though she has published no other work of fiction, this novel continues to have a strong impact on successive generations of readers.

Harper Lee had many childhood experiences that are similar to those of her young narrator in *To Kill a Mockingbird*, Scout Finch.

Harper Lee's Childhood	Scout Finch's Childhood
She grew up in the 1930s in a rural southern Alabama town.	She grew up in the 1930s in a rural southern Alabama town.
Her father, Amasa Lee, is an attorney who served in the state legislature in Alabama.	Her father, Atticus Finch, is an attorney who served in the state legislature in Alabama.
Her older brother and young neighbor (Truman Capote) are playmates.	Her older brother (Jem) and young neighbor (Dill) are playmates.
Harper Lee is an avid reader as a child.	Scout reads before she enters school and reads the <i>Mobile Register</i> newspaper in first grade.
She is six years old when the Scottsboro trials are widely covered in national, state and local newspapers.	She is six years old when the trial of Tom Robinson takes place.

Scout and Cal stand out for me as models, respectively, of girlhood and womanhood: strong, smart, bold, feisty and audacious, with distinctive voices of their own.

—Isabel Stewart, Executive Director, Chicago Foundation for Women

I remember my Mom used to read it to me when I was little. However, "I" read it for the first time when I was in grammar school. I remember my Mom giving me my first lessons on "issues of race and gender" with *Mockingbird*. She drew comparisons of how our (and those around us) daily lives were affected by similar situations in the book.

—Chris Zorich, Chairman, The Christopher Zorich Foundation

Setting the Historical Context for the Novel

Scottsboro Trials

On March 25, 1931, a freight train was stopped in Paint Rock, a small town in Alabama. Nine young African American men who had been riding the rails from Tennessee to Alabama were arrested. Two white women, one underage, accused the men of raping them while on the train.

Within a month, one man was found guilty and sentenced to death. A series of sensational trials followed based on the testimony of the older woman, a known prostitute. The prostitute was attempting to avoid prosecution under the Mann Act, which prohibited taking a minor across state lines for immoral purposes, like prostitution.

Although none of the men were executed, a number of them remained on death row for many years. The last defendant was released in 1950.

There are several striking parallels between Tom Robinson's trial in *To Kill a Mockingbird* and the Scottsboro trials.

The Scottsboro Trials	Tom Robinson's Trial
Took place in the 1930s	Occurs in the 1930s
Took place in northern Alabama	Takes place in southern Alabama
Began with a charge of rape made by white women against African American men	Begins with a charge of rape made by a white woman against an African American man
The poor white status of accusers was a critical issue	The poor white status of Mayella is a critical issue
A central figure was a heroic judge, James E. Horton, a member of the Alabama Bar who overturned a guilty jury verdict against African American men.	A central figure is Atticus, lawyer, legislator and member of the Alabama Bar, who defends an African American man.
This judge went against public sentiment in trying to protect the rights of the African American defendants.	Atticus arouses anger in the community in trying to defend Tom Robinson.
The first juries failed to include any African Americans, a situation which caused the U.S. Supreme Court to overturn the guilty verdict.	The verdict is rendered by a jury of poor white residents of Old Sarum.
The jury ignored evidence; for example, that the women suffered no injuries.	The jury ignores evidence, for example, that Tom has a useless left arm.
Attitudes about Southern women and poor whites complicated the trial.	Attitudes about Southern women and poor whites complicate the trial.

1963 Dogs and power hoses are directed at peaceful demonstrators in Birmingham, Alabama.

Civil rights leader Medgar W. Evers is murdered at his home in Jackson, Mississippi.

Over a quarter of a million people participate in the March on Washington on August 28, 1963, and hear Martin Luther King, Jr., deliver his "I Have a Dream" speech.

A Birmingham church is bombed on September 15, killing four African American girls attending Sunday school: Denise McNair, age 11, and Cynthia Wesley, Carole Robertson and Adie Mae Collins, all 14 years old.

1964 Civil rights workers James Chaney, Mickey Schwerner and Andrew Goodman are kidnapped and murdered near Philadelphia, Mississippi, by white law enforcement officials and members of the Ku Klux Klan.

On July 2, President Lyndon B. Johnson signs the 1964 Civil Rights Act.

1965 March for Voting Rights is held in Selma, Alabama.

The **Voting Rights Act** passes and is signed into law on August 6, effectively ending literacy tests and a host of other obstacles used to disenfranchise African Americans and other minorities.

The attorney, Atticus Finch was most memorable to me because he represented justice in the book. He believed strongly in his convictions and had the courage to defend Tom Robinson. He is a very moral and ethical man. He is a leader among men.

—Jerry Manuel, Manager, Chicago White Sox

Atticus Finch was the most memorable because he was a lawyer committed to representing a difficult client during dangerous time, and he showed a lot of strength, courage and determination to fight for justice, in the way that he represented a poor black man despite the odds against him. It was my first experience in understanding that lawyers could have an impact on the way justice is dispensed in America, and that they (lawyers) could make a difference.

—Rita Fry, Cook County Public Defender

Setting the Historical Context for the Novel

Continued from page 6

1956 Violence erupts on the campus of the University of Alabama and in the streets of Tuscaloosa, continuing for three days.

Autherine Lucy is forced to flee the University of Alabama campus; the University's Board of Trustees bars her from campus.

Autherine Lucy ordered by the courts to be re-admitted to the University of Alabama, only to be expelled by Board of Trustees.

Montgomery bus boycott ends in victory December 21, after the city announces it will comply with a November Supreme Court ruling declaring segregation on buses illegal.

African Americans board the first desegregated buses in Montgomery.

1957 In September, federal troops are sent to Little Rock, Arkansas, to protect nine African American students at Central High School from white mobs trying to block the school's integration and to enforce court-ordered desegregation of schools.

1959 Alaska and Hawaii are admitted as states. Hawaii, the 50th state, elects Hiram Fong (of Chinese ancestry) and Daniel Inouye (of Japanese ancestry) to represent them in Congress, the first two Asian Americans to serve in that body.

1960 In Greensboro, N.C., the first lunch counter sit-in by four African American college students inspires more throughout the South.

***To Kill a Mockingbird* is published.**

1961 James Meredith becomes the first African American student admitted to the University of Mississippi.

Freedom Riders begin arriving in the deep South to test new Interstate Commerce Commission regulations and court orders barring segregation in interstate transportation. Violence necessitates the deployment of federal troops.

Violence erupts at the University of Mississippi over integration.

1962 The United Farm Workers Union, under the leadership of Cesar Chavez, organizes to win bargaining power for Mexican American agricultural workers.

The film, *To Kill a Mockingbird*, is released.

The Civil Rights Era

Harper Lee wrote *To Kill a Mockingbird* during the beginning of the Civil Rights era (from about 1955 to 1958). Alabama was very much in the news at this time with the Montgomery bus boycott, Martin Luther King's rise to leadership and Autherine Lucy's attempt to attend graduate school at the University of Alabama.

Lee was well known on the University of Alabama campus as editor of the politically satirical student newspaper. After graduation, she entered law school, leaving one semester short of receiving a law degree. Lee's book was published in 1960, a time of tumultuous events and racial strife as the struggle in the Civil Rights movement grew violent and spread into cities across the nation. The novel climbed to the top of the *New York Times* Best Seller's list as it began to make its remarkable impact on a divided nation.

To Kill a Mockingbird in the Civil Rights Era: A Chronology

1954 In *Brown v. Board of Education of Topeka, Kansas*, the decision widely regarded as having sparked the modern civil rights era, the Supreme Court rules deliberate public school segregation illegal, effectively over turning "separate but equal" doctrine of *Plessy v. Ferguson*.

1955 Emmett Till, a 14-year-old African American from Chicago, is beaten, shot and lynched by whites after allegedly whistling at a white woman in a store in Mississippi.

In Alabama, Rosa Parks refuses to give up her bus seat to a white man, precipitating the Montgomery bus boycott, led by Martin Luther King, Jr.

1956 Autherine Lucy receives a letter granting permission to enroll at the University of Alabama, Tuscaloosa. She is the first African American admitted to the state school.

In January 1956, following the successful Montgomery bus boycott, King's home is bombed by local segregationists.

Motions are filed in U.S. District Court calling for an end to bus segregation.

Continued on page 9

Like many people, I first read this literary classic when I was in high school. At that time, while I enjoyed the book, I didn't absorb its full meaning. I re-read it as a young law student, while attending night school at DePaul University. It was then that I was more deeply struck by the characters and the touching story told by Harper Lee.

—Jack Greenberg, Chairman & CEO, McDonald's Corporation

The significance of the book to me is that a lawyer is risking his reputation, friendships and law practice to take on an unpopular case because it is the morally correct thing to do.

—Scott Lassar, United States Attorney

Chicago Sunday Tribune

JULY 17, 1960—PART 4

Magazine of Books



Scout and Jem Finch, with their friend Dill, watch from the gallery the trial of an innocent Negro. Illustration by George Sottung.

Engrossing First Novel of Rare Excellence

YEARs AGO a friend of mine told me about his private test for fiction. When he was reading a novel with such pleasure and satisfaction that, about two-thirds of the way thru, he found himself unconsciously slowing down, to prolong the pleasure and linger over the delight, then he knew he was reading a book which had already passed his test.

"To Kill a Mockingbird" is a first novel of such rare excellence that it will no doubt make a great many readers slow down to relish the more fully its simple distinction. It passes the test with honors.

The first-person narrator is a pistol of a little girl about to enter first grade just after the narrative starts; her nickname is Scout. She has a brother, Jem, four years her senior. Her father is a widowed lawyer named Atticus. Then there is a little boy about her own age—Dill—who comes each summer to visit in Maycomb, Ala. during the mid 1930s.

These four, three children and a man of dignity, are all beautifully, even profoundly, realized as major characters. But right behind them, set down with equal immediacy and clarity, are a couple of neighbors, a grim aunt, a concerned housekeeper, a deprived loafer, and a mysterious figure of the town who roams out

TO KILL A MOCKINGBIRD, by Harper Lee
(Lippincott, 296 pages, \$3.95)

Reviewed by Richard Sullivan

of his weathered old house only by night.

But this is a novel absolutely loaded with people: the gentle young Negro falsely accused and, even tho Atticus defends him nobly in court, unjustly convicted of rape; the sheriff; the judge; the jurors; some school children; a Negro minister; certain members of a ladies' missionary society, anxious about far-off affairs but blind to local horrors.

The style is bright and straightforward; the unaffected young narrator uses adult language to render the matter she deals with, but the point of view is cunningly restricted to that of a perceptive, independent child, who doesn't always understand fully what's happening, but who conveys completely, by implication, the weight and burden of the story.

There is wit, grace, and skill in the telling. From the narrator on, every person in the book is every moment alive in time and place. Maycomb, Ala., itself comes alive, as a town abundantly inhabited by individual human beings, each one possessed of his or her own thoroughly convincing nature and personality. And each

one contributes to the quiet, sustained humor, the occasionally intense drama, the often taut suspense which all rise out of this rich and variegated complex of human relationships.

Gradually, the novel unfolds and reveals not only a sharp look at a number of people but a view of the American south, and its attitudes, feelings, and traditions. Two grave problems of moral import are posed. One, involving an innocent Negro, is disastrously worked out, after due process of law. The other, involving the murder of a villain by a lunatic, both white, is worked out with amiable justice.

This is in no way a sociological novel. It underlines no cause. It answers no questions. It offers no solutions. It proposes no programs. It is simply an excellent piece of story telling, which on the way along suggests that there are in Maycomb, Ala., persons of good will in whom love and generous loyalty supersede law, and others in whom meanness—along with envy and fear—breeds lying persecution, under law.

Casually, on the side, as it were, "To Kill a Mockingbird" is a novel of strong contemporary national significance. As such it deserves serious consideration. But first of all it is a story so admirably done that it must be called both honorable and engrossing.