



TEACHER RESOURCE AND TOUR GUIDE



OCTOBER 27-NOVEMBER 4, 2007
MIMI BOTKIN, EDUCATOR

WAYNE BRINDA, ED.D, ARTISTIC DIRECTOR
DEBORAH WEIN, EDUCATION DIRECTOR



Our Education Programming is funded in part by:
The Grable Foundation, Equitable Resources, The Laurel Foundation,
State Farm and Target



Introduction & How to Use this Guide

This guide was based on continual research conducted by the Prime Stage Artistic Director on reluctant and struggling readers and the results of a study Prime Stage conducted with students and teachers from two schools that explored how to “Connect kids to literary classics” through the theatre and in the classroom. The study’s participants made four significant recommendations:

- -Provide resources that help students connect the literature, the play, and their lives.
- -Provide resources that help teachers create engaging and enriching experiences.
- -Change the name of the curriculum or study guide to a “Resource and Tour Guide.”
- -Introduce the world of the literature and the world of the play to help students and teachers
- Adequately prepare for the experience of seeing literature come to life on stage.

Reluctant and Struggling Readers – Much research is conducted on students designated as reluctant and struggling readers. There are many websites devoted to this subject; Links to some of these can be found on the education pages of our website. In summary, reluctant readers want choice; help navigating through complex literature, and experiences to share their responses with peers and adults (Baker 2002; Gambrell 1996; Ivey 2002; Reeves 2004; Sumara 2002; Tovani 2000). Struggling readers need support with vocabulary, “chunking” ideas rather than decoding words, visualizing, expressing what they see, and how to ask questions as they read.

This guide addresses those concerns by providing a range of information that reluctant readers can choose to explore, read, and discuss as they discover *Inherit the Wind*. For struggling readers, complex or unfamiliar vocabulary is highlighted to help you create “word walls” or other strategies that address comprehension and, ultimately, enjoyment of the literature.

Visualization, Imagery & Imagination – Wilhelm (2004), in *Reading is Seeing*, proposed addressing visualization can:

- Heighten motivation, engagement, and enjoyment of reading.
- Enhance comprehension of both narrative and expository texts.
- Stimulate prior knowledge.
- Provide a “template” for more sophisticated strategies, such as inferring.
- Develop awareness of one’s reading processes (metacognition).
- Increase reader’s ability to share, critique, and revise what is learned with others.
- Improve test scores.

Imagery – *Recreating in one’s mind the sights, sounds, smells, tastes, and touches described by an author* (Clewell 2006). Pictures in this guide can help your students visualize and describe what they read and see.

How to use this guide – This guide is not just a collection of lesson plans. While you will find lesson suggestions throughout the guide, the material is designed to provide material that will enrich your lessons with students, encourage them to read the literature, improve their vocabulary with words **highlighted in bold** that may be unfamiliar to them, and comprehension of the literature, and stimulate an enjoyment of reading and exploring literature. The guide is designed to help you find ways of helping your students see the literature, not just as words on pages, but as vibrant images, characters, settings, conflicts, and ideas that relate to their lives today.

We hope you find this **Resource and Tour Guide** useful, helpful, and enjoyable. *Thank you*



Table of Contents

<i>Introduction & How to Use this Guide</i>	2
<i>Inherit the Wind - The Play</i>	4
<i>America in the 1920's</i>	4
<i>Connecting to the Text: Pittsburgh in the 1920's</i>	5
<i>Character List</i>	10
<i>Memorable Quotes from the Play</i>	12
<i>Timeline: Monkey Trial</i>	18
<i>What is the ACLU?</i>	20
<i>What is McCarthyism?</i>	21
<i>What is Evolution?</i>	22
<i>What is Creationism?</i>	23
<i>The Major Players in the Trial</i>	24
<i>Notes from the Director</i>	31
<i>Sound Design</i>	32
<i>COSTUMING</i>	32
<i>SET DESIGN</i>	33
<i>Unit Plan for Inherit the Wind</i>	34
<i>Vocabulary Study for Act I of Inherit the Wind</i>	36
<i>Teaching Suggestions for Inherit the Wind, Act One</i>	39
<i>Pennsylvania Academic Standards for Language Arts: Eighth Grade Benchmark</i>	40
<i>Inherit the Wind Study Guide</i>	41
<i>Selected Website Resources for Reluctant Readers</i>	54
<i>Theatre Etiquette</i>	56
<i>Suggested Websites for Additional Information Related to the Play</i>	57



INHERIT THE WIND

THE PLAY

Inherit the Wind tells the story of one of the greatest courtroom dramas of twentieth century America. While the Scopes Monkey Trial provided the basis for the play, the authors of the drama used creative license and changed the factual elements to communicate the ideas and concepts of the original trial. Written nearly thirty years after the actual trial, the play provides a vehicle for demonstrating the conflicts between **fundamentalisms** and **religious traditionalism** on the one hand, and **evolution** and the **freedom of thought** on the other. The authors used the trial as a means to present these universal and timeless concepts. It must also be considered that the play was written in the 1950's, while America was struggling with the issues of the **cold war**, **McCarthyism**, and the rights of the individual versus the state. While there is a risk in bringing history to life through drama, the central issues are clearly not of the past. They are as pertinent now as they were in the 1920's and the 1950's, and they will continue to create conflicts in societies which value the freedom of ideas, religion, science and politics.

America in the 1920's

The 1920's were a time of enormous change in America. Before World War I, 42% of all Americans lived on a farm. By the end of the twenties this percentage had dipped to 25%. Prior to World War I only 7% of all Americans finished High School. By the end of the '20s the rate was almost 41%.

Two additional **amendments** to the **Constitution** started the decade and defined its character. The enactment of **Prohibition** marked the beginning of a "**Noble Experiment**" that attempted to uplift America's moral character through the banishment of alcohol. The experiment failed and today references to the "**Roaring Twenties**" evoke images of lawlessness and moral decay. The **19th Amendment** extended the right to vote to women and subsequently changed the role of women in our society.



CONNECTING TO THE TEXT: PITTSBURGH IN THE 1920'S



Population: 588,343. The population of the city of Pittsburgh today is 350,363.

Downtown Pittsburgh, 1920's (Left) now it is Point State Park.

1920 November 2
Allegheny County women appeared at polling places to cast their first ballots.

1920 November 2
Station KDKA, first licensed radio broadcasting station, gave the Harding-Cox election returns as its

first scheduled broadcast. It was the first broadcast of its kind in the country.

1921 January 2
Church service was broadcast from the Calvary Protestant Episcopal Church in East Liberty -- the world's first such broadcast..

1921 November 4
Census report for 1920 listed 20,297 persons over 10 years of age in Pittsburgh as illiterate.

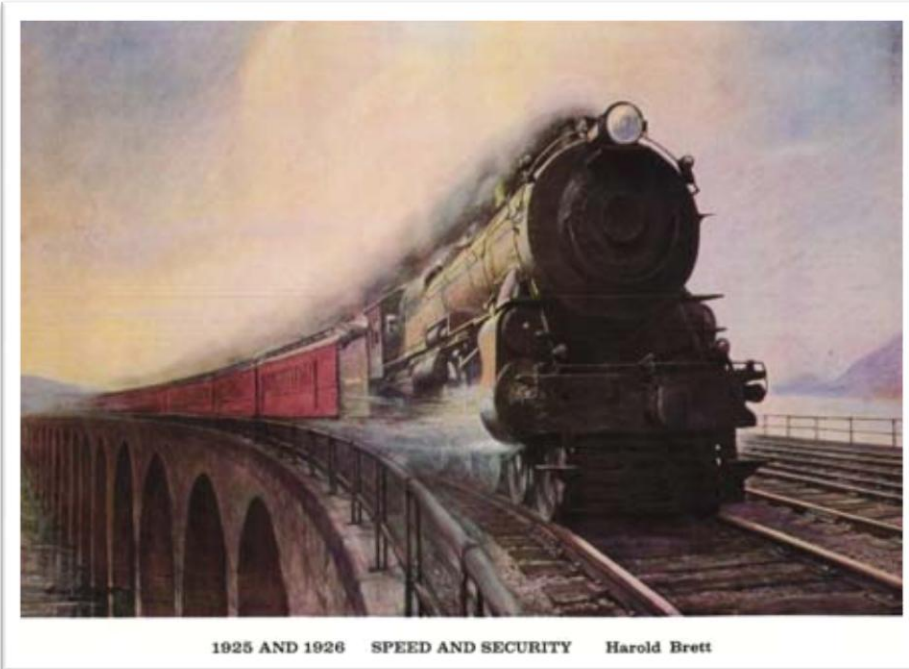
1924 November 6
Pitt Chancellor John G. Bowman announced plans for a "52-story" Gothic skyscraper, the Cathedral of Learning. (Left)



A 1920's era typewriter



Figure 1 Pirates win the World Series 1925



1925 May 14
The largest electric locomotive in the world, 152 feet long and weighing 1,275,900 pounds, was given a test run at Westinghouse's East Pittsburgh yards.



What is a Flivver?

It usually refers to a Ford Model T, but can mean any small, cheap car of its day. The term later referred to early flying machines.

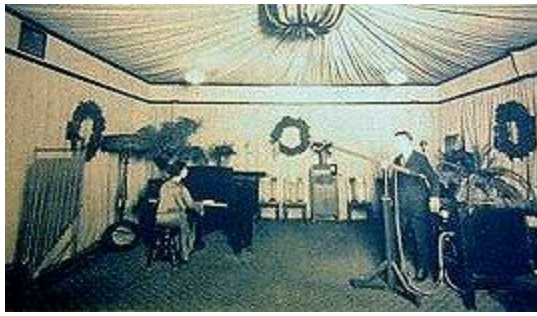




Can you identify all of these items?

Advertising, Stove and Ovens, Monitor Top Refrigerator, Ice Box, Victrola, Furnace, Radio, Telephone, Bathroom, Toaster





The KDKA Studio



Charlie Chaplin



Mary Pickford

***Popular Phrases of
the 1920's***

Get hot!

It's the cat's meow!

23 Skidoo!

Say's you!

So's your old man!

*Get out while the
getting is good!*



Coca Cola Advertisement



The record player, called a Victrola, became popular



Louis Armstrong



8XK in Pittsburgh

In 1919, Westinghouse engineer Frank Conrad reopened his home-based experimental station 8XK. He went on the air two evenings a week, playing records that were provided by a local music store in exchange for on-the-air plugs. His broadcasts were very popular in the Pittsburgh area.



1926 January 26

Marcus Loew announced plans to erect the largest theater in Pennsylvania, a 4000-seat house on the site of the old Hotel Anderson, Sixth and Penn, at cost of \$2,500,000.



1929 January 11

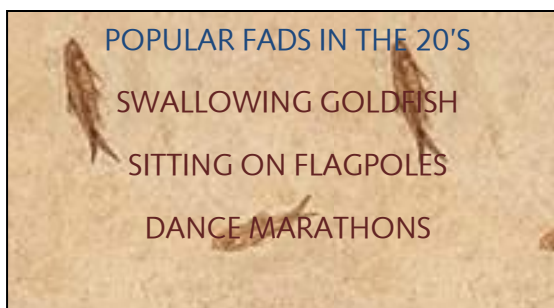
Declaring that the city should assume leadership in the fight against air pollution, City Council authorized installation of smoke prevention equipment at the city's pumping station at Brilliant.





The Stock Market Crash

On the surface, the 20's appeared to be a very prosperous and optimistic decade. It all came to a screeching halt in October 1929, when stock speculation, margin buying, and many other economic factors caused the stock market to *crash*.



POPULAR MUSIC STYLES OF THE 1920'S

Jazz

Blues

Show tunes

Hillbilly Music

Novelty Songs



Buddy, can you spare a dime?

Ain't she sweet, just a walk'in down the street...?

Yes, we have no bananas, we have no bananas today...

Every morning, every evenin, ain't we got fun? Not much money, oh but honey, ain't we got fun?



Character List

Bertram Cates	24 year old science teacher; Based on John Scopes
Matthew Harrison Brady	Three time presidential candidate; Orator; Lawyer; Fundamentalist; Attorney for the Prosecution ; Based on William Jennings Bryan
Henry Drummond	Cates' Defense Attorney ; Hired by the Baltimore Herald; Fights for freedom of thought; Based on Clarence Darrow
E.K. Hornbeck	Reporter from the Baltimore Herald; Based on H.L. Mencken
Reverend Jeremiah Brown	Spiritual leader of Hillsboro
Rachel Brown	Daughter of Rev. Brown; Teaches second grade; good friend to Bertram Cates
Judge	Supposed to be impartial; Shows strong religious beliefs in the beginning, and then shifts
Mrs. Brady	Matthew Harrison Brady's wife; Worries about her husband's health
Meeker	The bailiff at the courthouse; has sympathy for Cates
Melinda Loomis	A twelve year old girl; Believes the fundamentalists
Howard Blair	A student in Cates' class; Testifies against Cates
Mrs. Krebs	An outspoken member of the community; Helps Brady during his stay in Hillsboro
Tommy Stebbins	The twelve year old boy who died by drowning
Mr. Bannister	Resident of Hillsboro; Member of the jury
Elijah	Sells Bibles to townspeople; preaches his beliefs to the crowd
Mayor	Supports Brady and welcomes him to town; Believes Brady will win
Tom Davenport	District Attorney ; Assists Brady during the trial
Harry Y. Esterbrook	A radio man from WGN in Chicago
Jesse H. Dunlap	Farmer and cabinetmaker; Questioned by the attorneys before judge decides he cannot serve on the jury



Memorable quotes for Inherit the Wind

Lesson Suggestion: Have students pick a favorite quote and act it out and then explain it to the class, defining unknown words and ideas!

[*challenged to say if he considers anything holy*]

Henry Drummond: Yes. The individual human mind. In a child's power to master the multiplication table, there is more sanctity than in all your shouted "amens" and "holy holies" and "hosannas." An idea is a greater monument than a cathedral. And the advance of man's knowledge is a greater miracle than all the sticks turned to snakes or the parting of the waters.

Henry Drummond: Suppose God whispered into a Bertram Cate's ear that an un-Brady thought could still be holy? Must men go to jail because they find themselves at odds with a self-appointed prophet?

Matthew Harrison Brady: We must not abandon faith! Faith is the most important thing!

Henry Drummond: Then why did God plague us with the capacity to think? Mr. Brady, why do you deny the one thing that sets above the other animals? What other merit have we? The elephant is larger, the horse stronger and swifter, the butterfly more beautiful, the mosquito more prolific, even the sponge is more durable. Or does a sponge think?

Matthew Harrison Brady: I don't know. I'm a man, not a sponge!

Henry Drummond: Do you think a sponge thinks?

Matthew Harrison Brady: If the Lord wishes a sponge to think, it thinks!

Henry Drummond: Does a man have the same privilege as a sponge?

Matthew Harrison Brady: Of course!

Henry Drummond: [*Gesturing towards the defendant, Bertram Cates*] Then this man wishes to have the same privilege of a sponge, he wishes to think!

Henry Drummond: Hornbeck, I'm getting tired of you. You never push a noun against a verb without trying to blow up something.

E. K. Hornbeck: We're growing a strange crop of agnostics this year.

E. K. Hornbeck: He's the only man I know who can strut sitting down.



E. K. Hornbeck: Disillusionment is what little heroes are made of.

E. K. Hornbeck: Mr. Brady, it is the duty of a newspaper to comfort the afflicted and afflict the comfortable.

E. K. Hornbeck: [*to Drummond*] Hello, Devil. Welcome to Hell.

Matthew Harrison Brady: Remember the wisdom of Solomon in the book of Proverbs. "He that troubleth his own house shall inherit the wind."

Henry Drummond: I don't swear for the hell of it. Language is a poor enough means of communication. We've got to use all the words we've got. Besides, there are damn few words anybody understands.

E. K. Hornbeck: He that sups with the devil must have a long spoon.

Townswoman: You're the stranger, ain'tcha? Are you looking for a nice, clean place to stay?

E. K. Hornbeck: Madam, I had a nice clean place to stay... and I left it, to come here.

Matthew Harrison Brady: But your client is wrong. He is deluded. He has lost his way.

Henry Drummond: It's a shame we don't all possess your positive knowledge of what is right and what is wrong, Mr. Brady.

Matthew Harrison Brady: I do not think about things I do not think about.

Henry Drummond: Do you ever think about things that you do think about?

Judge: [*after Drummond asks the judge for permission to withdraw from the case*] Colonel Drummond, what reasons can you possibly have?

Henry Drummond: [*Indicates the crowd*] Well, there are two hundred of them.

[*Crowd reacts angrily*]

Henry Drummond: And if that's not enough there's one more. I think my client has already been found



guilty.

Matthew Harrison Brady: [*Rises*] Is Mr. Drummond saying that this expression of an honest emotion will in any way influence the court's impartial administration of the law?

Henry Drummond: I say that you cannot administer a wicked law impartially. You can only destroy, you can only punish. And I warn you, that a wicked law, like cholera, destroys every one it touches. Its upholders as well as its defiers.

Judge: Colonel Drummond...

Henry Drummond: Can't you understand? That if you take a law like evolution and you make it a crime to teach it in the public schools, tomorrow you can make it a crime to teach it in the private schools? And tomorrow you may make it a crime to read about it. And soon you may ban books and newspapers. And then you may turn Catholic against Protestant, and Protestant against Protestant, and try to foist your own religion upon the mind of man. If you can do one, you can do the other. Because fanaticism and ignorance is forever busy, and needs feeding. And soon, your Honor, with banners flying and with drums beating we'll be marching backward, BACKWARD, through the glorious ages of that Sixteenth Century when bigots burned the man who dared bring enlightenment and intelligence to the human mind!

Judge: I hope counsel does not mean to imply that this court is bigoted.

Henry Drummond: Well, your honor has the right to hope.

Judge: I have the right to do more than that.

Henry Drummond: You have the power to do more than that.

[the Judge holds Drummond in contempt of court]

Henry Drummond: For I intend to show this court that what Bertram Cates spoke quietly one spring morning in the Hillsboro High School is not crime. It is incontrovertible as geometry to any enlightened community of minds.

Prosecutor Tom Davenport: In this community, Colonel Drummond, and in this sovereign state, exactly the opposite is the case. The language of the law is clear, your Honor. We do not need experts to question the validity of a law that is already on the books.

Henry Drummond: Well, what do you need? A gallows to hang him from?

Prosecutor Tom Davenport: That remark is an insult to this entire community.

Henry Drummond: And this community is an insult to the world.

E. K. Hornbeck: Which is hungrier my stomach or my soul? Hotdog!

Henry Drummond: The Bible is a book. It's a good book, but it is not the only book.



Henry Drummond: But all you have to do is knock on any door and say, "If you let me in, I'll live the way you want me to live, and I'll think the way you want me to think," and all the blinds'll go up and all the windows will open, and you'll never be lonely, ever again. If that's the case, I'll change the plea - that is, if you know the law's right and you're wrong.

E. K. Hornbeck: I may be rancid butter but I'm on your side of the bread.

Henry Drummond: Ever been in love Hornbeck?

E. K. Hornbeck: Only with the sound of my own voice, thank God.

E. K. Hornbeck: Looks like you're going out in a blaze of glory counselor. You were pretty impressive for a while there today, Henry. "Your Honor, after a while you'll be setting man against man, creed against creed" etc, etc, ad nauseam unquote. AHH, Henry! why don't you wake up? Darwin was Wrong! Man's still an ape. His creed still a totem pole. When he first achieved the upright position he took a look at the stars... thought they were something to eat. When he couldn't reach them, he thought they were groceries belonging to a bigger creature... that's how Jehovah was born.

E. K. Hornbeck: Aw, Henry! Why don't you wake up? Darwin was wrong. Man's still an ape. His creed's still a totem pole. When he first achieved the upright position, he took a look at the stars - thought they were something to eat. When he couldn't reach them, he decided they were groceries belonging to a bigger creature; that's how Jehovah was born.

Henry Drummond: I wish I had your worm's-eye view of history. It would certainly make things a lot easier.

E. K. Hornbeck: Oh ho, no! Not for you. No, you'd still be spending your time trying to make sense out of what is laughingly referred to as the "human race." Why don't you take your blinders off? Don't you know the future's already obsolete? You think man still has a noble destiny. Well I tell you he's already started on his backward march to the salt and stupecy from which he came.

Henry Drummond: What about men like Bert Cates?

E. K. Hornbeck: Cates? A monkey who tried to fly. Cates climbed to the top of the totem pole, but then he jumped. And there was nobody there to catch him. Not even you.

Henry Drummond: You poor slob! You're all alone. When you go to your grave, there won't be anybody to pull the grass up over your head. Nobody to mourn you. Nobody to give a damn. You're all alone.

E. K. Hornbeck: You're wrong, Henry. You'll be there. You're the type. Who else would defend my right to be lonely?



[a crowd burns the teacher in effigy]

E. K. Hornbeck: Well, those are the boobs that make our laws. That's the democratic process.

Henry Drummond: Is that the way of things? God tells Brady what is good; to be against Brady is to be against God!

Matthew Harrison Brady: No! Every man is a free agent!

Henry Drummond: Then what is Bertram Cates doing in the Hillsboro Jail?

[Drummond contemplates a radio microphone in the courtroom]

Henry Drummond: Radio! God, this is going to break down a lot of walls.

Radio Announcer: You're not supposed to say "God" on the radio!

Henry Drummond: Why the hell not?

Radio Announcer: You're not supposed to say "Hell", either.

Henry Drummond: This is going to be a barren source of amusement!

E. K. Hornbeck: [Cates rises as his girlfriend is called to testify] Sit down, Samson, you're about to get a haircut.

Rachel Brown: I was always more afraid of you than of falling!

Matthew Harrison Brady: I have been to their cities and I have seen the altars upon which they sacrifice the futures of their children to the gods of science. And what are their rewards? Confusion and self-destruction. New ways to kill each other in wars. I tell you gentlemen the way of science is the way of darkness.

Henry Drummond: As long as the prerequisite for that shining paradise is ignorance, bigotry and hate, I say the hell with it.

E. K. Hornbeck: Hot dog?

Henry Drummond: No.



Bible salesman: You must be a man of God.

Henry Drummond: No, ulcers.

E. K. Hornbeck: [*about Drummond*] The Athiest who believes in God.

Townpeople: [*singing*] We'll hang Bertram Cates from a sour apple tree, we'll hang Bertram Cates from a sour apple tree, we'll hang Bertram Cates from a sour apple tree. We'll hang Henry Drummond from a sour apple tree, our God is marching on.

Matthew Harrison Brady: [*to Henry Drummond*] They're looking for something that's more perfect than what they already have. Why do you want to take that away from them when it's all they have?

Rachel Brown: [*addressing the court about the Stebbeins boy*] He went swimming in the river with the other boys, he got a cramp and drowned. At the funeral, my father said that Tommy's soul couldn't pass on to Heaven.

Bertram T. Cates: Tell them what your father really said, that Tommy's soul was damned and burning in hellfire! Religion is supposed to comfort people, not scare them to death!

Rachel Brown: Don't you see? Bert didn't think it was fair that a little child couldn't go to Heaven.

E. K. Hornbeck: You look like you need a drink.

Henry Drummond: What I need is a miracle.

E. K. Hornbeck: Miracle, eh? Here's a whole bag of them,
[*tosses a Bible at Henry Drummond*]

E. K. Hornbeck: compliments of Matthew Harrison Brady.

Howard: He said that men sort of evo-luted from Old World monkeys.

Matthew Harrison Brady: Do you hear that, friends? Old World monkeys! According to Bertram Cates, we don't even descend from good American monkeys!

[*laughing*]



Timeline: Monkey Trial

1859-1925

1859 Charles Darwin's *Origin of Species* is published. Its revolutionary theory of natural selection will have profound effects on both the scientific world and society at large.



1922 January: William Jennings Bryan begins his anti-evolution crusade in Kentucky, speaking out against the Darwinian "law of hate" and calling for a return to the Biblical "law of love." His campaign catches fire in Tennessee.

1925 March 21: Tennessee governor Austin Peay signs into law the Butler bill, outlawing the teaching of "any theory that denies the divine creation of man and teaches instead that man has descended from a lower order of animals."



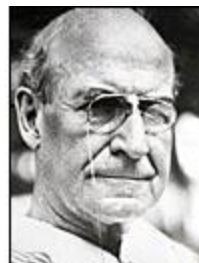
May 4: Newspapers throughout Tennessee carry a small notice from the ACLU offering to pay court costs for any Tennessee teacher willing to test the anti-evolution law in the courts.

May 5: At a meeting in Robinson's drugstore in Dayton, Tennessee, science teacher John Scopes agrees to become the ACLU's defendant in a trial testing the Tennessee anti-evolution law.



CORBIS

May 13: Though he hasn't practiced law for 30 years, William Jennings Bryan agrees to represent the World's Christian Fundamentals Organization as special prosecutor at the Scopes trial.



BRYAN COLLEGE

May 25: In Dayton, a grand jury indicts John Scopes for violating the Butler Law.

July 10: Case Number 5232, the State of Tennessee v. John Thomas Scopes, comes before Judge John T. Raulston. Prosecution and defense teams choose members of the jury.

July 13: Clarence Darrow delivers an impassioned speech against "religious bigotry and hate." He hopes to convince Judge Raulston to declare the Butler Law unconstitutional.



NORTHWESTERN UNIVERSITY

July 15: Judge Raulston upholds the Butler Law and the trial continues. Witnesses for the prosecution and defense testify. Darrow and the defense team bring prominent scientists to Dayton to testify for evolution.

July 17: Judge Raulston reads his decision forbidding the defense team's scientific experts to testify before the jury. Darrow objects strenuously. Believing the trial is over, many reporters leave town.

July 20: Because of the heat and the crowd, Judge Raulston re-convenes court outside, under the trees. The defense calls Bryan to the stand as an expert on the Bible. Darrow's relentless interrogation of the elderly Bryan becomes the most famous event of the trial.



CORBIS

July 21: After nine minutes of deliberation, the jury returns a verdict of guilty. The judge imposes a fine of \$100 on the defendant and John Scopes speaks for the first time, vowing to "to oppose this law in any way [he] can."



BRYAN COLLEGE

July 26: Five days after the trial ends,



Bryan dies in his sleep in Dayton. Many blame his death on the stress of Darrow's interrogation, but he had been ill with diabetes for some time.

July 31: In a pouring rain, William Jennings Bryan is buried in Arlington National Cemetery just across the Potomac River from Washington, D.C.

What is the ACLU?

American Civil Liberties Union



The American system of government is founded on two counterbalancing principles: that the majority of the people govern, through democratically elected representatives; and that the power even of a democratic majority must be limited, to ensure individual rights.

Majority power is limited by the Constitution's Bill of Rights, which consists of the original ten amendments ratified in 1791, plus the three post-Civil War amendments (the 13th, 14th and 15th) and the 19th

Amendment (women's suffrage), adopted in 1920.

The mission of the ACLU is to preserve all of these protections and guarantees:

Your First Amendment rights - freedom of speech, association and assembly; freedom of the press, and freedom of religion.

Your right to equal protection under the law - equal treatment regardless of race, sex, religion or national origin.

Your right to due process - fair treatment by the government whenever the loss of your liberty or property is at stake.

Your right to privacy - freedom from unwarranted government intrusion into your personal and private affairs.

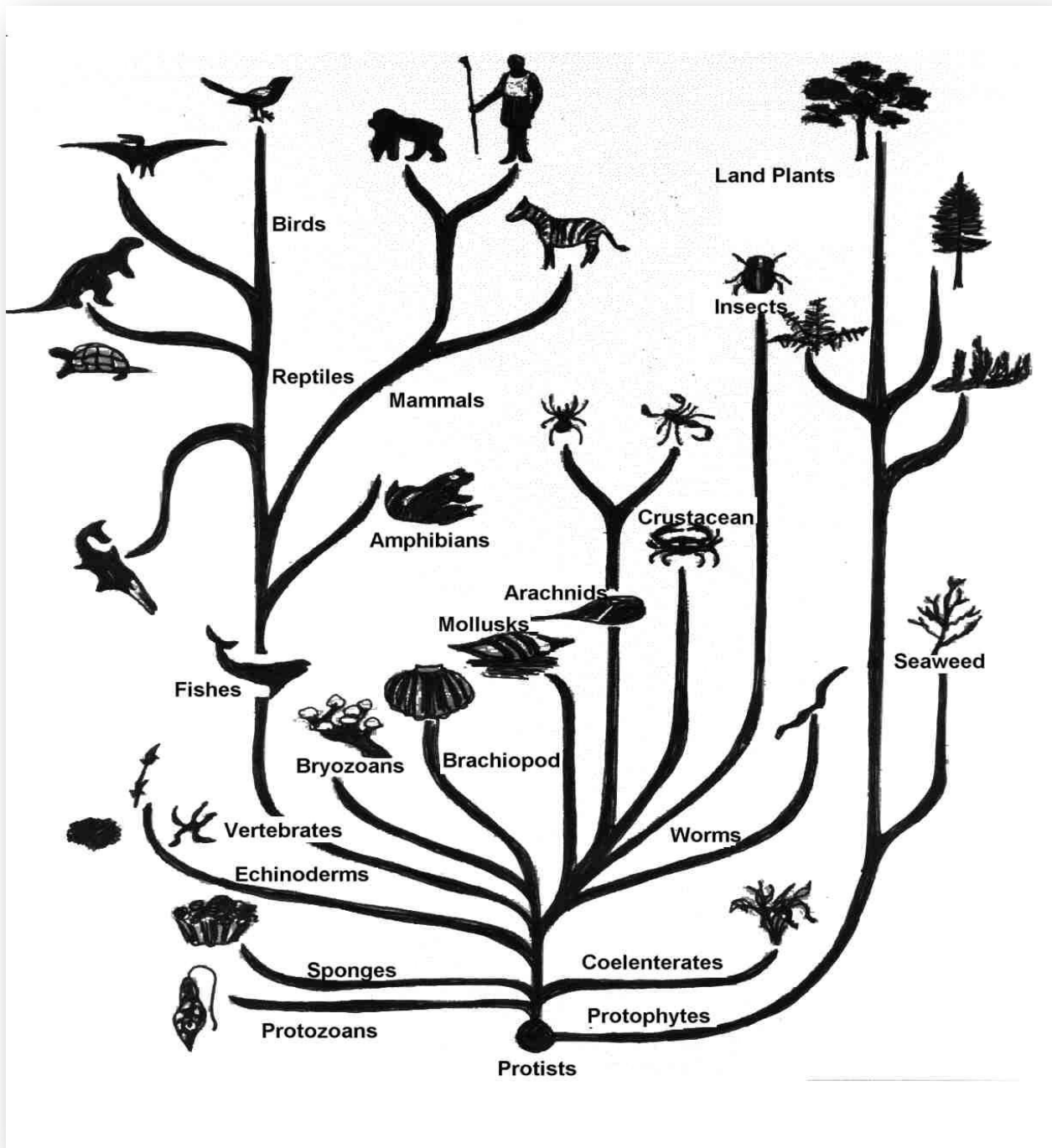
What is McCarthyism?

Joseph Raymond McCarthy (November 14, 1908 – May 2, 1957) was a Republican U.S. Senator from the state of Wisconsin between 1947 and 1957. Beginning in 1950, McCarthy became the most visible public face of a period of extreme anti-communist suspicion inspired by the tensions of the Cold War. He was noted for making unsubstantiated claims that there were large numbers of Communists and Soviet spies and sympathizers inside the federal government. Ultimately, his tactics led to his being discredited and censured by the United States Senate. The



term "McCarthyism," coined in 1950 in reference to McCarthy's practices, was soon applied to similar anti-communist pursuits. Today the term is used more generally to describe demagogic, reckless, and unsubstantiated accusations, as well as public attacks on the character or patriotism of political opponents.



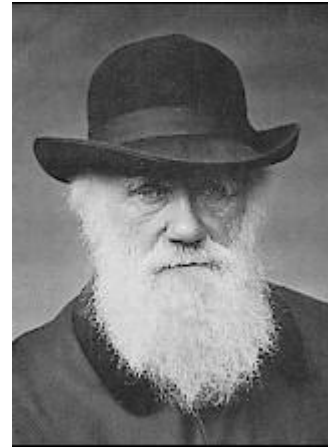
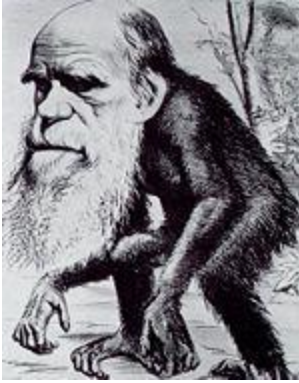


WHAT IS EVOLUTION?

Evolution is a fairly simple idea. A broad definition of it is "Species change over time."



Evolutionary theory is supported by a huge body of evidence, including the fossil record and observations of organisms alive today. That is one of the reasons it is embraced by most mainstream scientists.



Charles Darwin

WHAT IS CREATIONISM?

Many people believe that the Earth and all the creatures in it were created by God. Although most religions have creation stories as part of their beliefs, those who refer to themselves as Creationists are mainly fundamental Protestant Christians. These Creationists believe the

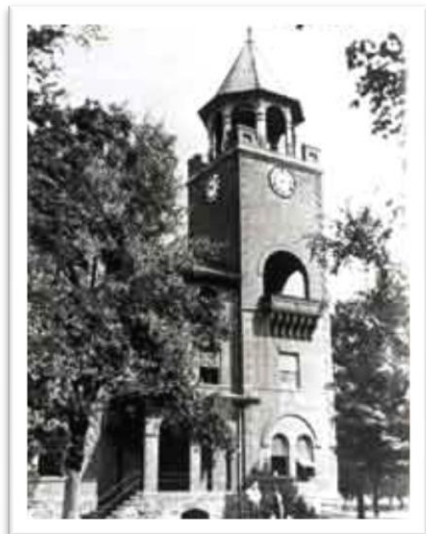


version of creation found in the Bible in the book of Genesis. In this account, God created the Universe, including the Earth and all the creatures in it, in seven days. Most Creationists believe this means seven twenty-four hour days. Other Christians and Jews believe the seven days symbolize periods that lasted much longer.



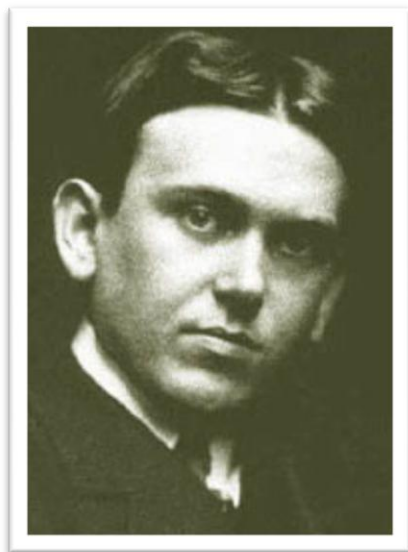
The Major Players in the Trial

Eighty two years ago, in July 1925, the mixture of religion, science and the public schools caught fire in Dayton, Tenn. The Scopes trial -- or "Monkey Trial," as it was called -- dominated headlines across the country. The trial lasted just a week, but the questions it raised are as divisive now as they were back then.



Rhea County Courthouse in Dayton, Tenn., as it appeared in 1925 at the time of the Scopes trial. Built in 1891, the building was designated a National Historic Landmark in 1977. The courtroom is still used today, and the building also houses a museum dedicated to the famous trial.

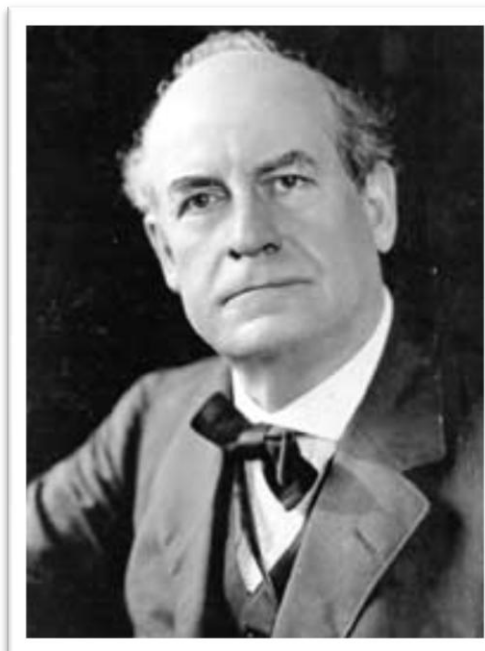
"It would be hard to imagine a more moral town than Dayton. If it has any bootleggers, no visitor has heard of them... No fancy woman has been seen in the town since the end of the McKinley administration. There is no gambling. There is no place to dance. The relatively wicked, when they would indulge themselves, go to Robinson's drug store and debate theology..." H.L. Mencken, July 13, 1925



Henry Louis Mencken (E.K. Hornbeck in the play)

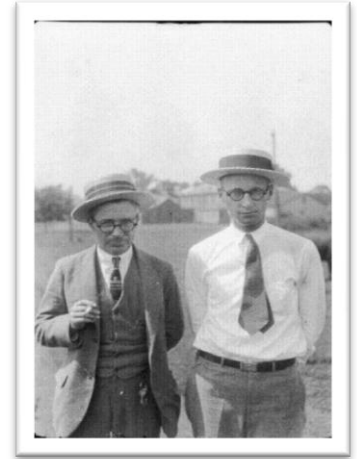
(September 12, 1880 – January 29, 1956), (Left) better known as H. L. Mencken, was a twentieth-century **journalist, satirist, social cynic, and freethinker**, known as the "Sage of Baltimore". He is often regarded as one of the most influential American writers of the early 20th century.

A famous orator, **William Jennings Bryan (Matthew Harrison Brady in the play)** (March 19, 1860-July 26, 1925) (right) was 65 when he joined the prosecution team in the Scopes trial. Bryan was a leading **fundamentalist**, traveling widely to warn against "the menace of **Darwinism**." He was a three time Democratic candidate for President and a **populist**.



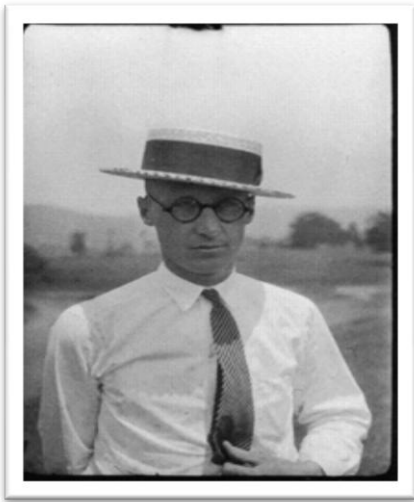


Clarence Darrow (Henry Drummond in the play) (left) (April 18, 1857-March 13, 1938) was 68 when he agreed to act as John Scopes' defense attorney. At the time, he was the most famous criminal defense lawyer in the country, and a very popular public speaker. His favorite topic was **anticlericalism**. He was hired by the **ACLU** to defend Scopes.



George Washington Rappleyea (left) and **John Thomas Scopes (Bertram Cates in the play)** (right), Dayton, Tennessee, June 1925.

Rappleyea was an engineer and geologist who managed the Cumberland Coal & Iron Company, and he is widely credited with suggesting that Dayton challenge the new anti-evolution statute.



John Thomas Scopes, Dayton, Tennessee, June 1925 The 24-year-old Scopes was in his first job after graduating from the University of Kentucky in 1924. He taught algebra and physics, served as athletic coach, and occasionally substituted in biology classes at the Rhea County High School.

QUESTIONS TO THINK ABOUT.....

Hillsboro, where the play takes place, is a fictional town. The actual trial took place in the town of Dayton, Tennessee. Why did the authors of the play change the names of all the major characters and the town?



The Scopes trial was as much about spectacle as it was about the clash of science and religion. Among those in attendance was a chimpanzee movie performer named Joe Mendi. Journalist H.L. Mencken dubbed Dayton "monkeytown."



Despite the hopes of organizers, the trial didn't draw tourists. But locals turned out in droves. Left, girls from the Dayton area display monkey doll souvenirs at the courthouse.

The John T. Scopes Song



The Scopes trial also inspired music. The excerpt below is from the song "The John T. Scopes Trial," by recording artist Vernon Dalhart.

"Then to Dayton came a man with his new ideas
so grand; And he said we came from monkeys long
ago; But in teaching his beliefs Mr. Scopes found
only grief; For they would not let their old religion go.

You may find a new belief; it will only bring you grief; For a
house that's built on sand is sure to fall; and wherever you
may turn there's a lesson you will learn; That the old
religion's better after all."





From left: Defense attorney Dudley Field Malone, District Attorney General Tom Stewart, William Jennings Bryan, and Judge John Raulston, seen shaking hands with Clarence Darrow. *Note the WGN microphone. This was the first U.S. trial broadcast live over a national radio network.*

A cameraman (right) captures Bryan and Darrow conferring during the trial. Members of the press were seated inside the bar in the courtroom.



“The selection of a jury to try Scopes... showed to what extreme lengths the salvation of the local primates has been pushed. It was obvious after a few rounds that the jury would be unanimously hot for Genesis. The most that Mr. Darrow could hope for was to sneak in a few bold enough to declare publicly that they would have to hear the evidence against Scopes before condemning him.” H.L. Mencken



Defense attorney Darrow cross-examines Bryan, trying to get him to admit the bible is open to interpretation. One of the most famous scenes in American legal history, it took place on the courthouse lawn due to the summer heat.

“I believe in creation... And if I am not able to explain it, I will accept it.”

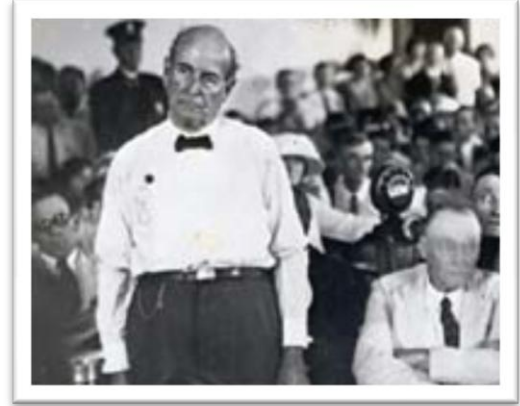
William Jennings Bryan, in response to Clarence Darrow's cross-examination

From left: Defense lawyer Dudley Field Malone; prosecutors Gordon McKenzie, Wallace Haggard, Herb Hicks; and District Attorney General Tom Stewart. Seated under the WGN microphone is H.L. Mencken, who covered the trial for the *Baltimore Sun*.





From left: John Scopes, defense attorney Dr. John R. Neal, and George Rappleyea, manager of the Cumberland Coal and Iron Co. and one of the original organizers of events leading up to the trial.



Bryan addresses the court.
He died in Dayton five days after the trial ended.



Clarence Darrow and William Jennings Bryan.



William Jennings Bryan (seated at left, below) being interrogated by Clarence Seward Darrow, during the trial of State of Tennessee vs. John Thomas Scopes, July 20, 1925.

That Monday afternoon, because of the extreme heat, Judge Raulston decided to move the court proceedings outdoors. The session was held on a platform that had been erected at the front of the Rhea County Courthouse to accommodate ministers who wanted to preach during the time of the trial. Defense lawyers for Scopes (John R. Neal, Arthur Garfield Hays, and Dudley Field Malone) are visible seated to the extreme right. One of the men at left, with his back to the camera, appears to be Scopes. The court reporters are seated at the table. The photographer appears to have been standing on the platform directly behind Scopes. [Image #2005-26202]



Darrow addresses the jury.



Dayton teacher and football coach John Scopes, (right) seen here during sentencing, was fined \$100 on July 21, 1925. Both Bryan and the ACLU offer to pay it for him.

“The Scopes trial, from the start, has been carried on in a manner exactly fitted to the anti- evolution law and the simian imbecility under it. There hasn't been the slightest pretense to decorum. The rustic judge, a candidate for re-election, has postured the yokels like a clown in a ten-cent side show, and almost every word he has uttered has been an undisguised appeal to their prejudices and superstitions.”H.L. Mencken, July 18, 1925





People in Dayton still talk about the Scopes trial. Dayton-area farmer O.W. Wooden calls it "something else": "Trying to tell you people come from monkeys and all that stuff. Couldn't be right! Monkeys to me, like a chicken, you know? People is people."

Eloise Reed, now 92, was 12 at the time of the trial.



Ed Larson, author of *Summer for the Gods*, a Pulitzer Prize-winning book about the Scopes trial, says defense lawyer Darrow was the Thomas Paine of his day.

QUESTIONS TO THINK ABOUT....

What is the difference between fundamentalism and creationism? Could you defend either view? What do you personally believe? Do we, as individuals, have the right to choose between religion and evolution? Should the government decide for us? What should be taught in your school?



Notes from the Director

What happens when what you're taught in school makes you question what you believe? What happens when scientific knowledge and progress lead to conflicts with moral and religious teachings? Is there a way to reconcile science and faith? Can we find a way to respect each other even when we disagree over such fundamental issues? These are some of the questions that arose during the Scopes "Monkey Trial" in 1925 and are at the heart of *Inherit the Wind*, Jerome Lawrence and Robert E. Lee's fictionalized version of that famous historical event.

While the playwrights did not intend to write a historically accurate account, they nonetheless used many details from the trial record and newspaper descriptions to recreate the essence of the event: A young teacher, John Scopes, (Bertram Cates in the play) was accused of teaching Darwin's theory of evolution despite a Tennessee law prohibiting such teaching. His defense attorney, Clarence Darrow, (Charles Drummond in the play) was a nationally famous trial lawyer drawn to the case by his desire to challenge the constitutionality of that law. The prosecution's star attorney was the famous orator and three-time presidential candidate William Jennings Bryan (Matthew Brady in the play), a strong supporter of the ban on the teaching of evolution. Brady had become popular as a featured attraction on the Chautauqua circuit, delivering inspirational speeches in tents all across rural and small town America. Attracted by the presence of these two important figures as well as the issues in the trial itself, newspaper reporters from around the country descended on the small town of Dayton, Tennessee (Hillsboro in the play). One of them was the writer H.L. Mencken, represented by the character Hornbeck in the play. He and others filed daily reports from the carnival-like scene as thousands of people gathered in and around the courtroom to watch the two famous men go head to head in a battle over what some saw as good vs. evil and others as conformity vs. freedom of thought.

When *Inherit the Wind* was first produced on Broadway in 1955, most critics concluded that the playwrights had used this fictional recreation of the Scopes trial as a response to the social tensions of the McCarthy era. Since then the play has become a staple on American stages, as it seems to speak to the conflicts in our society in every new decade. It continues to provide entertainment as a great courtroom drama, while the issues at stake remain relevant and troubling. As Drummond states in the play "You don't suppose this kind of thing is ever finished, do you?" The play's most recent Broadway revival occurred this past summer and starred Christopher Plummer as Drummond and Brian Dennehy as Brady. In addition to countless theatrical productions over the past forty-two years, *Inherit the Wind* has been adapted for film and television. The 1960 film version starred Spencer Tracy as Drummond, Frederick March as Brady and Gene Kelly as Hornbeck. The most recent television version aired in 1999 featuring Jack Lemmon as Drummond and George C. Scott as Brady.

Our production aims to give you a ringside seat from which you are free to root for either side. We hope to make you feel a part of the action as it unfolds in front of and around you.

Shirley Tannenbaum, Director





COSTUMING

COSTUMER: PAULA PARKER

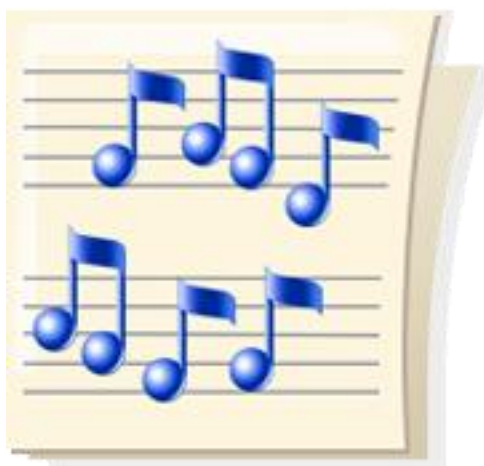
Costumes are one more tool used to help bring the characters to life on stage. Not only do costumes need to be historically accurate but they also can help to set the mood or give subtle nuances or imagery to what the director is trying to present.

When preparing to costume a show I research the era/time period the play is being set in and what the fashions were of that time. I also take into account where the play is set.



I look to see if men's shirts have collars or are collarless - do men wear belts or suspenders - are shoes tied - what is the length of a woman's dress - the style of the hat, etc.

An example of a hat men wore in the summer during 1925 is one with a shallow, flat top and a stiff brim called a Boater. It takes its name from the British rowing clubs where each crew had its school colors displayed as hat ribbons.



Sound Design for *Inherit the Wind*

DESIGNER: NICHOLAS CRANO

Music can affect our moods and perceptions within a theatrical setting in a number of ways. First, it can set an emotional mood, making one feel happy, sad, melancholy, excited or agitated. Second, it can designate a point in time, an era, or even a year. Third, it can often even designate a specific place, for example Zydeco from

Louisiana, or Flamenco from Spain.

With this in mind, the goal for the sound design in *Inherit the Wind* was twofold. During the time before the performance, the artistic team decided to set the atmosphere of an old fashioned tent revival, with all the excitement and fervor that could be generated in such a



presentation. Obviously a religious setting, the music must necessarily be religious as well, leading us to gospel and hymnal music. What would the townsfolk be inclined to sing while worshiping in that era and location? As sound designer, my goal was to find uplifting and exciting music within this genre.

Once the performance has started though, it becomes necessary to support the play by bridging scenes and acts with music. This music must uphold the mood of the play at that specific point, without distracting the audience. Note how this music can vary widely (within the same genre) between scenes and acts depending on the action of the play.

In addition to music, sound effects can also play a role. Due to the setting of this play, they are used sparingly, but can be utilized to designate a change in location, such as the use of birdsong to designate being outside.

SET DESIGN

SET DESIGNER: GIANNI DOWNS



A model of the set for *Inherit the Wind* designed by Gianni Downs. www.giannidesigns.net



Unit Plan for *Inherit the Wind*

Anticipatory Set

This play, while written in the 1950's and set in the 1920's, has as much relevance today as it did in those periods of American history. While this is **drama** and not **history**, students can be guided to see the implications from this writing in their own lives and the broader picture of life in the United States of the twenty-first century. Parallels can also be drawn to other more recent events and persons in U.S. History with which students are familiar from Social Studies classes.

The following opening activities have many possible uses:

1. as a journal entry done in class or homework.
2. as discussion topics in small-group settings.
3. as scenarios for in-class role-playing
4. as topics for out-of-class essays
5. as topics for an essay test

Whichever way(s) you decide to use these topics, they will generate discussion.

1. What is the significance of the title? (Reference needs to be made to the proverb from which the title was lifted.)
2. Ben Cates, a teacher, deliberately broke the law. Is there ever a time or situation when this is acceptable? Can you think of other times in our history when this was done? (Guide discussion to Martin Luther King, Jr. and the Montgomery bus boycott.)
3. What is the purpose of a law?
4. Are all laws good laws?
5. Read the introduction on the back cover and discuss. (“The accused was a slight frightened man who...”)
6. Name three laws that you agree help to protect people.



7. Name three laws you believe to be unfair.
8. Who should choose what is taught in public schools? Who does it now?
9. What does the term “separation of church and state” mean? When and why did this concept originate? Which U.S. document guarantees it?
10. Drummond is said to be an **agnostic**. What does this word mean?
11. What does the word **heretic** mean? To whom do the townspeople apply this term?
12. Should the news media be allowed to cover court trials?
13. p. 33: Rachel, a school teacher, says, “A schoolteacher is a public servant. I think he should do what the law and the school-board want him to.” Do you agree or disagree? Why?
14. Do the ideas believed ever change?
15. What does the word **conformity** mean? Give an example in your own life.
16. What does the word **pariah** mean? Give an example in your own life.
17. p. 51: Drummond says, “It’s the loneliest feeling in the world—to find yourself standing up when everybody else is sitting down.” What does he mean? Can you name some people in history that have been “standing up” when everybody else is “sitting down”? Has this ever happened to you?
18. **What people, places, things or ideas are worth standing up for?**
19. Drummond says, “The man who has everything figured out is a fool.” What does he mean? Do you agree or disagree? Why?



Vocabulary Study for Act I of *Inherit the Wind*

The following words from the text are challenging for an eighth -grade student. Many meanings can be determined, with reasonable accuracy from context. Because these words are rich in usage and vocabulary enrichment, you could choose to teach them through games, dictionary races, worksheets, role-play or any other technique you have found to be successful.

1. converging
2. looming
3. improvised
4. indignant
5. distraught
6. tentative
7. earnest
8. extradite
9. impassive
10. saunter
11. halyard
12. rube
13. miffed
14. infidel
15. haughty
16. prosecution
17. defense
18. augment
19. surge
20. jubilant



21. paunchy
22. benign
23. patriarch
24. contemptuous
25. alpaca
26. oratorical
27. agape
28. blasphemy
29. precept
30. assail
31. heathen
32. dogma
33. sovereign
34. agile
35. indict
36. fervor
37. throng
38. debris
39. fray
40. rancid
41. petulant
42. venire man
43. superfluous
44. askance
45. affable
46. jaunty



47. nettled
48. pious
49. defer
50. denounce
51. sustained
52. render
53. impartial
54. preposterous
55. indecisive



Teaching Suggestions for *Inherit the Wind*, Act One

Drama is meant to be acted out, an activity intrinsically motivational for middle school students.

After the set has been established and students are reasonably comfortable with the vocabulary and characters, assigning parts and having students assume them is amazingly effective. Since this play is centered on the confrontation and conflict of ideas and the words used to express them, it is ideal for active student involvement. Students need not memorize the parts; reader's theater is equally effective. A simple set of a courtroom, though, could add to the atmosphere.

For our purposes I have divided the play into two sections:

1. Anticipatory set, vocabulary and Act One, to be completed by Lesson 1 on our schedule
2. Acts Two and Three and Vocabulary, to be completed by Lesson 2 on our schedule.

The material in the Teacher's Resource Guide is very helpful in helping students to distinguish between the **history behind** this play and the **drama that is** this play.

The opening remarks are also critical; **Time: Summer. Not too long ago. Place: A small town.**

As Lawrence and Lee say in their opening: "So *Inherit the Wind* does not pretend to be journalism. It is theatre. It is not 1925; The stage directions set the time as 'Not too long ago.' It might have been yesterday. It could be tomorrow." The universality in this drama shows students the relevance of a classic piece of literature to their own lives and this is how can make literacy come alive for them. The discussions centered on this drama will leave, hopefully, a lasting impression.

Lesson Suggestion: Have your students create a collage of images from the 1920's. Encourage them to include pictures from their own families and family history. What did their neighborhood look like in the 1920's?



Pennsylvania Academic Standards for Language Arts: Eighth Grade Benchmark

The following standards are addressed in this unit of study:

1.1.8: Learning to Read Independently

D: Identify basic facts and ideas in text using specific strategies

E: Expand a reading vocabulary

G Demonstrate after reading understand and interpretation of both fiction and nonfiction text

H: Demonstrate fluency and comprehension in reading

1.3.8: Reading, Analyzing and Interpreting Literature

A: Read and understand works of literature

B: Analyze the use of literary elements by an author, including characterization, setting, plot, theme, point of view, tone and style

E. Analyze drama to determine the reasons for a character's actions, taking into account the situation and basic motivation of the character

1.4.8: Types of Writing

C. Write persuasive pieces.

1.6.8: Speaking and Listening

A. Listen to others.

B. Listen to selections of literature.

C. Speak using skills appropriate to formal speech situations.

D. Contribute to discussions.

E. Participate in small and large group discussions and presentations.

The following study guide is also available at this web site:

<http://www.jlc.net/rwright/pages/itwsg.html>.



Inherit the Wind Study Guide

By Jerome Lawrence and Robert E. Lee

Note: There are several different aspects to consider in studying this play. First, there is the play itself. Then there is the actual Scopes trial, which took place in 1925. Then, there is the screenplay of which several films have been made. All three are important to your study of *Inherit the Wind*, but all three are different in many respects. Don't mix them up.

What is the Time and Place of the play, according to the authors?

What do Lawrence and Lee say about the play in the preface right before Act I?

Act I scene i

1. What is the setting?

3. Who is Meeker?

4. Describe Rachel.



What is her occupation?

Who is her father?

What is her relationship to Bert Cates?

5. What is Cates's occupation?

6. What does Rachel want Bert to do?

Why does she think he must be wrong? (p. 8)

7. What does Bert say to this?

8. Who is Matthew Harrison Brady?



9. How do people feel about Brady's coming?

10. What is the trial like for them? How are they "preparing" for it?

11. How important is religion to the people of Hillsboro? How do you know?

12. Describe E. K. Hornbeck.

Where is he from?

13. What attitude does Hornbeck seem to have towards the town?



14. What do the townspeople do when Brady arrives?

15. What does Brady say about Cates (though he doesn't mention his name) in his first speech? According to him, why is he in Hillsboro? (p. 20)

16. What title does the Mayor give Brady? (p. 22)

17. What has Brady done at least three times in the past?

18. Describe the conversation between Rachel and Brady.

19. Who is Davenport? (p. 23)

20. Who is Drummond? For what is he best known to these people? (pp. 26-28)



Explain why Brown doesn't like what Drummond did in Ohio. Did Drummond do the right thing in that case? Explain.

21. How does Brown describe Drummond on p. 28?

22. How does Brady feel about Drummond's coming?

23. What does Rachel think of what Hornbeck has written so far about Bert Cates? (pp. 32-33)



24. According to Rachel, what should a teacher do? (p. 33)

Did Bert do anything very different from this? What book was he using? (Careful: the screenplay and the stage script differ greatly on this!)

25. Describe what Hornbeck tells Rachel on pp. 34-35 regarding Brady and American society.

26. Who arrives at the end of the scene?

Act I scene ii

1. What is the setting?

2. What process is taking place?

3. What line of questioning is used on the prospective jurors?



4. What does Drummond say about Brady's title of "colonel"? What does the judge do?

5. What do Brady and Drummond argue about on p. 47?

6. What does Drummond say he wants to accomplish by defending Bert? (p. 47). QUOTE him.

7. What does the judge announce? (p. 48) What is Drummond's reaction?

8. What does Drummond say about the banner?

9. According to Drummond, why is town so angry with Cates? (p. 50)



10. What conditions does Drummond give Cates for changing his plea?

11. What does Brady want Rachel to do? What does Cates say about this? (pp. 53-54)

12. How does Rachel feel about her father?

Act II scene i

1. What is the setting? What is going on?

2. Describe what the prayer meeting is like.

3. What disagreement arises at the end of the meeting, between Brown and Brady?



4. Could Brown be right in what he says? If so, under what circumstances?

5. What does Drummond mean by his remark to Brady on p. 67?

Act II scene ii

1. What is going on now?

2. What does Howard describe in his testimony?

3. What does Drummond say throughout the trial about thinking and the human mind?

4. What does Rachel describe in her testimony?



5. What remarks does Cates interrupt the trial with?

6. How does the judge ruin Drummond's case?

7. What does Drummond do to Brady by putting him on the witness stand?

8. What does Drummond say on p. 98 he is trying to accomplish?

Why is his goal a very important one to accomplish in a constitutional republic such as the United States?



What is the problem with having a state law against the teaching of any idea, discovery, hypothesis, etc. in public schools?

Should people be allowed to send their children only to schools that teach, say, only creationism, or ban the mention of any ideas? Explain.

Act III

1. What is everyone waiting for?

2. What does Drummond use his "Golden Dancer" story as an analogy for?

3. What statement does Cates make after being found guilty?



4. Why does the judge go easy on Cates in sentencing him? (p. 115)

5. In what ways did Drummond and Bert "lose"?

In what ways did they "win"?

What will their next step be?

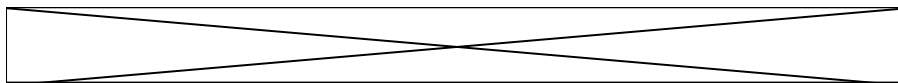
6. What happens to Brady, and what is this symbolic of?



7. What has Rachel decided if to do? What does she say about thought?

8. About what do Hornbeck and Drummond disagree? Who do you think is right?





Selected Website resources for “reluctant readers”

http://www.reading.org/resources/issues/focus_adolescent.html

This site provides numerous resources for those who work with adolescent learners — whether they are striving readers or achieving at grade level.

About- Children’s books, “reluctant readers”:

<http://childrensbooks.about.com/od/reluctantreaders/>

This site contains a detailed series of links that can guide and support parents and teachers of “reluctant readers”. It contains booklists, advice, and a wealth of resources.

Books for “reluctant readers”:

http://www.the2rs.com/Books_For_Reluctant_Readers/

This is a comprehensive site with multiple links to authors, titles, and resources. Books for “reluctant readers” would be a good place to start a search for appropriate literature to use in the classroom, and it shows what could be produced on stage to capture the interests of this population.

Monroe County Public Library, Children’s Services – Books for “reluctant readers”:

<http://www.monroe.lib.in.us/childrens/reluctantbib.html>

This site contains a basic bibliography of suggested books, as well as additional links to other sources.

Random House website:

<http://randomhouse.com/teachers/tgindx/reluctant.html>

This excellent site is a wonderful resource for teachers and Artistic Directors. It lists titles that meet the needs and interests of “reluctant readers” for suspense and excitement. The books range in readability from fourth to eighth grades.

Random House 2002: Top 10 Quick Picks for Young Adults:

<http://www.greatschools.ca/Power-Reading%20Webs.pdf>

This website, from the Plymouth Library, contains an excellent bibliography of suggested websites for “reluctant readers”.

Rip Roaring Readers: Middle School Titles:

<http://www.srv.net/~gale/rrr.html>

While this site contains book lists, it also presents an overview of what



this population of readers enjoys to read or the subjects of interest.

Scholastic Publishers:

This is an excellent and very comprehensive resource for teachers, parents, and those wanting to produce work for this population. It features specific grade levels and links for “books which hook ‘reluctant readers’”.

TeachersFirst.com:

This site, hosted by the National Education Association, contains Kids’ Top 100 Books, a list tabulated from an online survey from November 1999 through February 2000. The “teachers first” site also contains a link for suggested sixth grade reading level books.

University of Minnesota College of Curriculum and Human Development:

Curriculum and Instruction- New Books for Young Readers:

<http://education.umn.edu/CI/K12books/default.asp> This is an excellent resource with a detailed annotated bibliography of books in an alphabetical order. The site also contains other links for grade levels and appropriate topics such as Multicultural interests.

The Word Pool:

<http://www.wordpool.co.uk/rr/rrcontents.htm> This site, from England, is an excellent resource, in addition to it being amusing and entertaining. In addition to providing a wealth of resources about “reluctant readers,” the home page contains many other resources.

Young Adult Library Services Association:

This excellent source for finding a wealth of material on the subject of “reluctant readers” including their interests. A significant feature is its yearly “Quick Picks” for top titles that are appropriate for “reluctant readers”



Theatre Etiquette

Going to a play is a special experience. We offer these Theatre Etiquette suggestions to make the experience a positive one that you and the people seating near you will remember for a long time.

If you came with a group, please stay together. Wait for the ushers to help find your seat - they want make sure everyone is in the right place.

Once you are ushered to your seat, make yourself comfortable, enjoy reading the playbill, and look over the theatrical space. Imagine what you will be seeing during the play.

Please silence all cell phones and pagers before the performance. And please do not use them during a performance. If you have to take a call, please go to the lobby.

Photographs and the use of recording devices are strictly prohibited in the theatre. They are disturbing to the actors and the audience.

Chewing gum or eating during the performance can be disturbing to others sitting near you. So, please leave all gum and food in the lobby before the play begins.

When the house lights dim and the play begins, you will be ready to enjoy the show.

Remember that live theatre requires active listening. The actors can see, hear and sense you. Although we welcome laughter and applause, we ask that you do not talk with your neighbor during the performance.

Please stay in your seat until the break between acts (intermission). One goes to the bathroom or gets a drink before the performance or at intermission.

Intermission is the time for you to visit the restrooms, enjoy refreshments in our lobby and discuss the show with your friends and family.

Food and drinks are permitted only in the lobby and outside the theatre.

Show appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed it.

Be polite and attentive. These suggestions can help you play your part to make the experience special for everyone.



The Hazlett Theatre, Pittsburgh, PA



Suggested Websites for Additional Information Relating to

Inherit the Wind

www.library.thinkquest.org

www.themonkeytrial.com

www.aboutdarwin.com

www.npr.org

www.courttv.com/archive/greatesttrials/scopes

www.siarchives.si.edu/research/scopes

www.amnh.org

www.enotes.com

www.filmsite.org/inhe.html

www.law.umkc.edu/faculty/projects/ftrials/scopes/SCO_INHE.HTM

www.webenglishteacher.com/drama3.html

<http://teacherslounge.editme.com/InherittheWind>

<http://www.novelguide.com/InherittheWind/toptenquotes.html>

<http://www.msu.edu/course/mc/112/1920s/Scopes/>

<http://www.antievolution.org/topics/law/>

<http://www.bradburyac.mistral.co.uk/tenness1.html>

<http://www.pbs.org/wgbh/evolution/>

<http://www.angelfire.com/retro2/lisa/20s.html>

<http://projects.vassar.edu/1896/bryan.html>

<http://www.aclu.org/>

<http://www.spartacus.schoolnet.co.uk/USAdarrow.htm>

http://wawa.essortment.com/johnscopesmonk_rect.htm



