

Directions: Create symbolic cover for part 2 (Chapters 12-20) of the novel in this space. You may use computer tools to draw, use clipart, or draw by hand and upload a picture.

Insert Student Name - Class Period

To Kill a Mockingbird
Part 2

Interactive Notebook

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Tracking Literary Elements

Directions: As you encounter the author's use of literary elements in your reading, track them by creating a digital post-it note.

P. 58 – Mood
Suspense is created by description of the man's shadow.

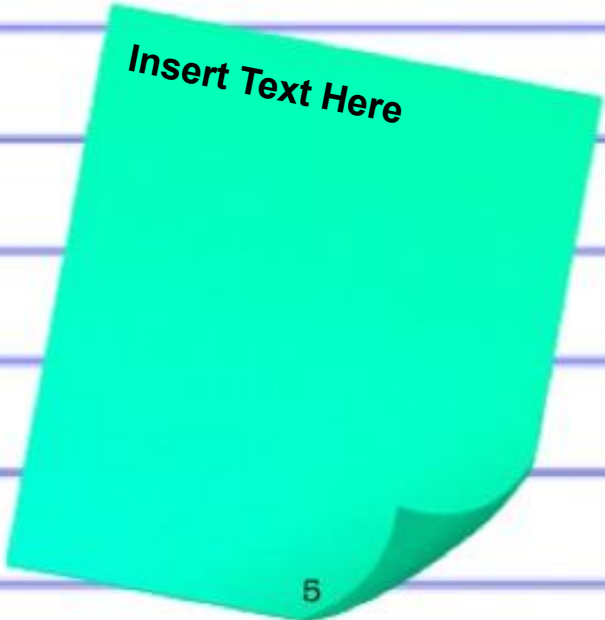
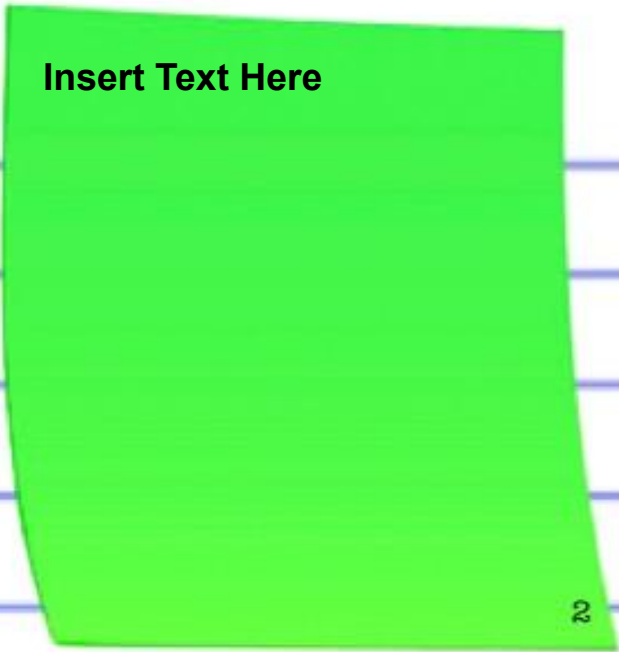
Dill saw it next. He put his hands to his face. When it crossed to Jem, Jem saw it. He put his arms over his head and went rigid. The shadow stopped about a foot beyond Jem. Its arm came out from its side, dropped, and was still. Then it turned and moved back across Jem, walked along the porch and off the side of the house, returning as it had come.

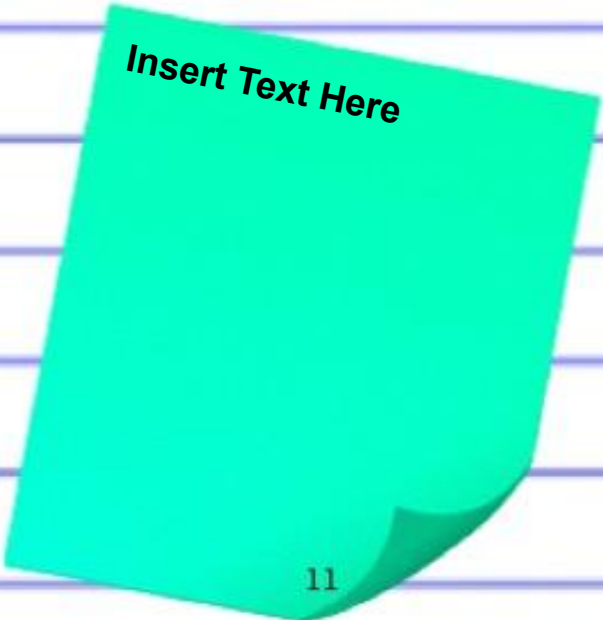
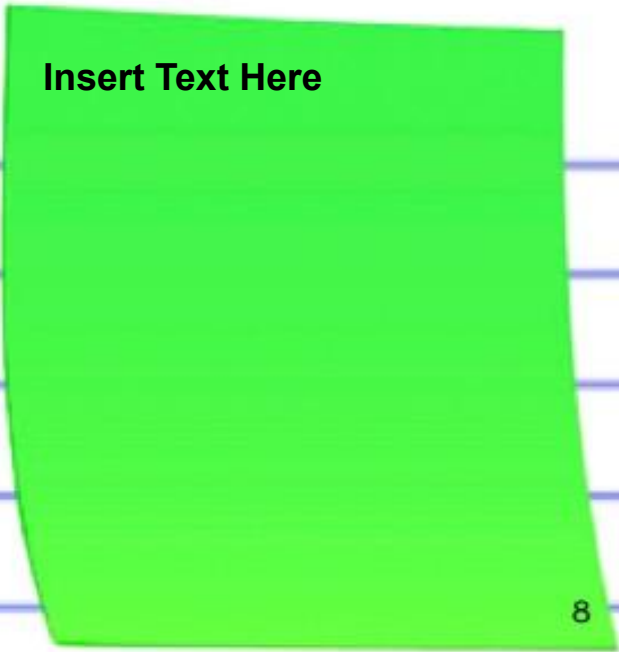
Each of the Post-its will look like the one above. It will contain the **page** we have marked, the **literary element** noted, and a **brief note of what is on that page**. Here is a list of literary elements we need to track as we read:

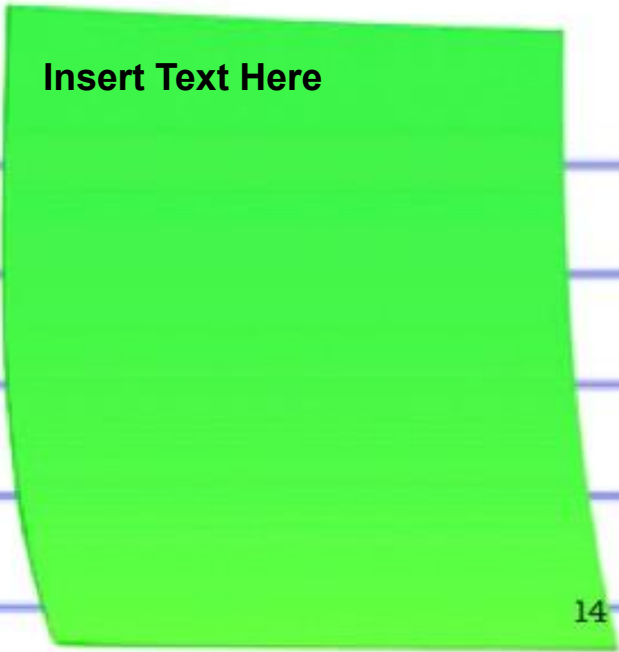
Setting or Point of View & its Effects on the Story	Theme(s)
Conflict Type & Structure	Irony (Situational, Verbal, Dramatic)
Characters (including all major characters)	Mood & How it is Created
Methods of Characterization	Symbolism

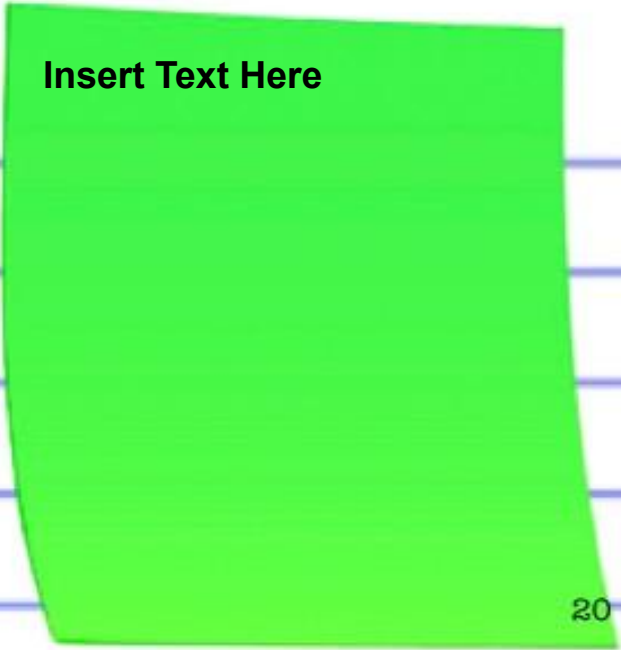
At the end of Part 2 (Chapters 12-20) you will need to have a minimum of 30 notes.

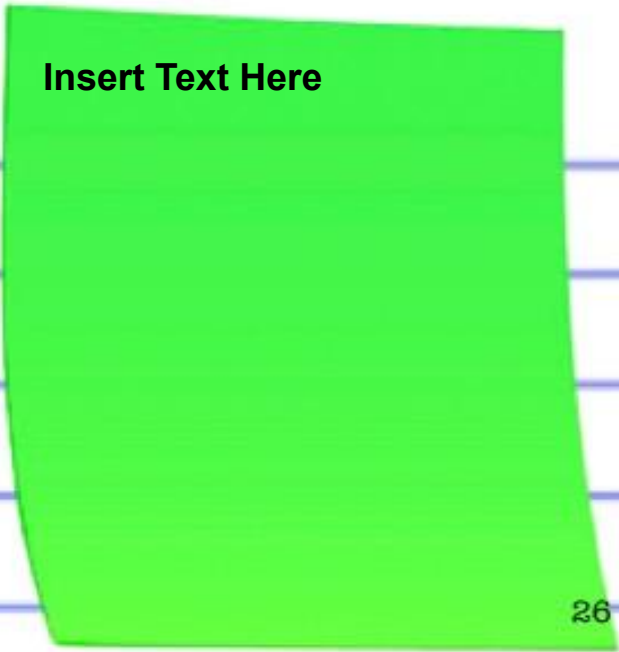
You will continue to track literary elements in part 3 of the novel as well.











Understanding Jim Crow (Setting the Setting)

PART 1: Visit the link below to watch David Cunningham, chair of the Department of Sociology at Brandeis University, explore the systems of racial separation and institutionalized segregation known as Jim Crow.

Understanding Jim Crow (Setting the Setting)

As you watch, consider how this information may shed light on the written and unwritten rules of life in Maycomb? What characters, choices, and events in the book so far could this information shed light on?

PART 2: Complete the KWHL chart below.

K: What do I know about life in the South during the 1930s?

W: What do I want know about life in the South during the 1930s?

H: How will I find information? (Which resources, web pages, texts, methods, etc.)

L: What have I learned about life in the South during the 1930s?

Insert Text

Insert Text

Insert Text

Insert Text

The Southern Lady and Belle

Read this excerpt from *The Companion to Southern Literature* by Joseph Flora and Lucinda Mackethan describing the traditional characteristics of the Southern lady and the younger Southern belle.

As you read -

Highlight characteristics of a Southern Lady in **YELLOW**

Highlight the characteristics of a Southern Belle in **BLUE**

Ideally a patrician, privileged white woman, she served her husband, bending to him in all matters; she was maternal, bearing children regularly and caring for them lovingly; she possessed great skill in the domestic sphere, running kitchen and nursery, overseeing the household in all areas, dispensing medicine, always hospitable. Most important, perhaps, she was the moral center of the household, pious, self-effacing, and kind. An expert with the needle, she could also play a musical instrument and sing melodies for the family. She was essential to the patriarchy, assuring well-brought-up children, a well-run home, and complete comfort for her husband. . . .

Following the Civil War, [the] vision of a plantation South took on mythic proportions as southerners grew defensive and nostalgic about the Old South. In particular, the southern woman of the Old South was presented, through the image of the southern lady, as the ideal of nineteenth-century womanhood.

. . . A marble figure on a pedestal, she was static. A more appealing character, in this idealized vision of the South, was the southern belle, the younger, unmarried, and hence incomplete version of the southern lady

If trained right, the belle had, by her early teen years, already acquired most of the makings of the southern lady: she was beautiful or potentially beautiful, graceful, charming, virtuous, loyal to family, submissive to father, in need of men's protection, yet resourceful and brave when unusual circumstances called on her to be. But even in her late teens, she might not yet have perfected self-sacrifice and calm self-possession. These characteristics would come, or must come, once she married—and marrying was supposed to be her goal in life.

The Southern Gentleman

Read this excerpt from *The Companion to Southern Literature* by Joseph Flora and Lucinda Mackethan describing the traditional characteristics of a Southern gentleman.

As you read -
Highlight characteristics of a
Southern Gentleman in **YELLOW**

Analyze the differences between a Southern gentleman and a Southern lady. What is revealed through that comparison?

Insert Text

The first commandment of the code of the gentleman . . . dictated a recognition of the inherent inequality of man and the acceptance of the idea that certain men were born to lead and that others, the great majority, were born to follow and serve. Assured of his own superiority, a gentleman was expected at all times to be graceful and dignified in his deportment, as well as courteous and thoughtful toward all men, regardless of their social status. In designing a moral code to complement their dignified bearing, Virginia gentlemen, like their English counterparts, sought to attain qualities of fortitude, temperance, prudence, justice, liberality, and courtesy . . .

Observers of manner and conduct agreed that learning was an essential quality for a gentleman Learning was an adornment, worn lightly and gracefully, which—along with dancing, fencing, hunting, riding, and occasionally the playing of a musical instrument—combined to produce a complete and smoothly functioning social creature . . .

There was a widespread agreement that the gentleman's primary purpose in following his code was to possess and maintain a personal honor that commanded the respect of all his peers as well as of all those of lower social order. . . .

The gentlemanly code expressed an ideal of character, an ideal roughly translated from the English rural gentry to southern planters who presided over moderate-to-large landholdings cultivated by slave labor. . . . As the institution of slavery came to be viewed by northerners with increasing moral opprobrium in the decades preceding the Civil War, it became more essential for southern planters to view themselves as refined individuals practicing a humane and noble code of conduct. Slavery could thus be justified as a paternalistic system that produced twin social paragons—the patriarchal planter aristocrat and his consort, the exquisitely pure and submissive southern lady.

Chapter 12 Analysis

Review the information below to develop your understanding of what happened in chapter 12.

To Kill a Mockingbird

Chapter 12
Summary & Analysis



Consider....

Calpurnia changes the way she addresses Jem at the beginning of chapter 12. What does she call him now? Why?

How does bias limit our understanding of the world? What kind of experiences can widen our perspective?

After going to Calpurnia's church, Scout states, "That Calpurnia led a modest double life never dawned on me." In what sense does Calpurnia lead a double life?

Aunt Alexandra and the expectations of “Code Switching”

The following is an excerpt explaining the phenomenon of code-switching from the National Public Radio blog Code Switch:

So you're at work one day and you're talking to your colleagues in that professional, polite, kind of buttoned-up voice that people use when they're doing professional work stuff.

Your mom or your friend or your partner calls on the phone and you answer. And without thinking, you start talking to them in an entirely different voice— still distinctly *your voice*, but a certain kind of *your voice* less suited for the office. You drop the g's at the end of your verbs. Your previously undetectable accent—your easy Southern drawl or your sing-songy Caribbean lilt or your Spanish-inflected vowels or your New Yawker—is suddenly turned way, way up. You rush your mom or whomever off the phone in some less formal syntax (“Yo, I'mma holler at you later”), hang up and get back to work.

Then you look up and you see your co-workers looking at you and wondering who the hell you'd morphed into for the last few minutes. That right there? That's what it means to code-switch.

... [M]any of us subtly, reflexively change the way we express ourselves all the time. We're hop-scotching between different cultural and linguistic spaces and different parts of our own identities—sometimes within a single interaction.

When you're attuned to the phenomenon of code-switching, you start to see it everywhere, and you begin to see the way race, ethnicity and culture plays out all over the place.

Watch the video below on “code switching”



Aunt Alexandra demands a certain type of “code switching” in her presence. Analyze what Harper Lee’s purpose is in shaping Aunt Alexandra’s character in this way.

Insert Text

Chapter 14 Analysis

Review the information below to develop your understanding of what happened in chapter 14.

Take Note

It is somewhat unclear exactly why Aunt Alexandra is so offended by Calpurnia's presence, as she is, according to Scout, a fine cook and

clearly cares for Scout and Jem. It's likely that Aunt Alexandra is simply trying to not come out and say outright that she doesn't think a black woman should be raising her niece and nephew. Atticus's

To Kill a Mockingbird

Chapter 14
Summary & Analysis



defense of Calpurnia shows that he believes it's his job to treat Calpurnia fairly and respectfully, which in his eyes, means defending her to Aunt Alexandra and keeping her employed in their household.

I Know Why the Caged Bird Sings

By Maya Angelou

Complete the following:

1. Number each line
2. Circle words and phrases meant to convey tone or provide impact.
3. Underline phrases that convey the author's point/claim.
4. Identify/label different literary techniques (ex: Symbol, allusion, etc.)

A free bird leaps on the back of the wind

and floats downstream till the current ends

and dips his wing in the orange sun's rays and dares to claim the sky.

But a bird that stalks down his narrow cage

can seldom see through his bars of rage

his wings are clipped and his feet are tied so he opens his throat to sing.

The caged bird sings with a fearful trill of things unknown but longed for still and

his tune is heard on the distant hill for the caged bird sings of freedom.

The free bird thinks of another breeze

and the trade winds soft through the sighing trees

and the fat worms waiting on a dawn-bright lawn and he names the sky his own.

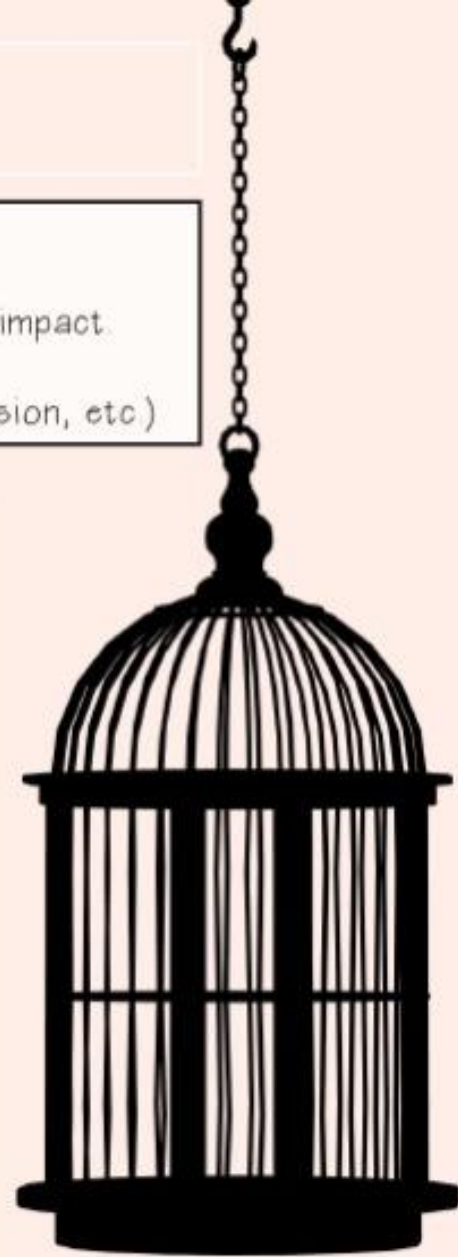
But a caged bird stands on the grave of dreams

his shadow shouts on a nightmare scream

his wings are clipped and his feet are tied so he opens his throat to sing.

The caged bird sings with a fearful trill of things unknown but longed for still and

his tune is heard on the distant hill for the caged bird sings of freedom.



1. What are the literal and figurative differences between a “caged bird” and a “free bird”?

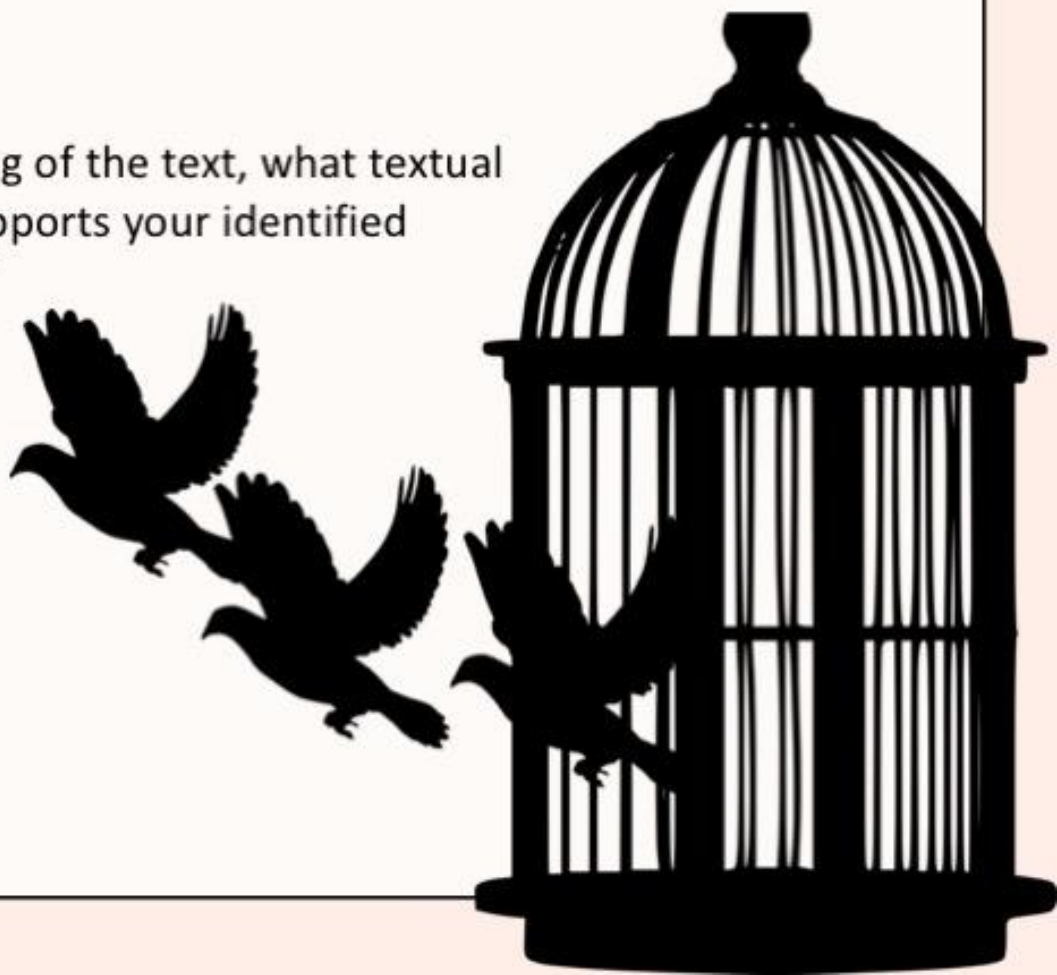
Insert Text

2. Create a thematic statement for the poem.

Insert Text

3. Based on your reading of the text, what textual evidence strongly supports your identified thematic statement?

Insert Text



Chapter 16 Contextual Vocabulary

Complete the table below for the contextual vocabulary terms in chapter 16

Word	Definition	Sentence with Context Clues
Subpoena	Insert Text	Insert Text
Elucidate	Insert Text	Insert Text
Vista	Insert Text	Insert Text
Amiable	Insert Text	Insert Text
Dispelled	Insert Text	Insert Text
Eccentricities	Insert Text	Insert Text
Connivance	Insert Text	Insert Text
Litigant	Insert Text	Insert Text

The Scottsboro Boys

The plight of the Scottsboro Boys has largely been regarded as a source of inspiration for the Tom Robinson storyline within *To Kill a Mockingbird*. Explore the resources below to learn more about their journey.



Choose 2 to read:

Draw a circle around the two articles that you have chosen to read.

- [Who Were the Scottsboro Boys?](#)
- [Recreation of Broadway's Scottsboro Boys Coming in 2020](#)
- [How To Kill a Mockingbird Reflects the Real Civil Rights Movement](#)
- [Alabama Pardons 3 'Scottsboro Boys' After 80 Years](#)
- [How the Central Park Five Expose the Fundamental Injustice in our Legal System](#)

Reality vs. Fiction

Directions:
Chart details about the Scottsboro Boys case and Tom Robinson's Case on the Venn diagram. Identify what similarities there are as well as what the differences between the cases are.

Tom Robinson

Insert Text

Insert Text

Insert Text

Scottsboro Boys

Literary Analysis

After reading chapter 17 examine Harper Lee's use of repetition within the chapter. How does the author's use of repetition affect the reader's understanding?

Be sure to:

- Create a strong and clear claim.
- Support the analysis with sufficient textual evidence.
- Maintain a formal academic tone

Insert Text

Proficiency Rubric

Learning Target	Minimally Proficient	Partially Proficient	Proficient	Highly Proficient
9-10.L.5.A Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.	Incorrectly identified figures of speech in context.	Identified and interpreted figures of speech in context. Connected them to elements of the text.	Understood and interpreted figures of speech in context. Analyzed and explained their role in the text.	Understood and interpreted complex figures of speech in context. Analyzed and explained their role in the text.

Chapter 19

Summarize Tom Robinson's testimony about what happened between him and Mayella on November 21. How does his account differ from Mayella's? Who is telling the truth? How do you know?

Insert Text

Learning Target	Minimally Proficient	Partially Proficient	Proficient	Highly Proficient
9-10.RL.2.A Determine a theme or central idea of a text	Attempted to determine the theme or central idea of the text.	Determined a topic connected to the theme or central idea present in a text, but not a complete theme.	Determined a complete theme or central idea of a text.	Determined a complete theme or central idea of a text and differentiated it from other topics in the text.
9-10.RL.1.B Cite strong and thorough textual evidence to support analysis of inferences drawn from the text	Cited minimal evidence that identifies inferences drawn from the text.	Cited some evidence that identifies inferences drawn from the text.	Cited sufficient evidence that identifies inferences drawn from the text.	Cited sufficient and strong evidence that identifies inferences drawn from the text.

Ethos, Pathos, Logos Close Reading: Atticus Finch

1. Read Atticus Finch's closing argument below.
2. Highlight and Label examples of ethos, pathos, and logos.
3. Annotate each example noting why it qualifies as that particular rhetorical device. (see example below)

Logos – Atticus is drawing the logical conclusion that without evidence this does not qualify for trial

Atticus: To begin with, this case should never have come to trial. **The State has not produced one iota of medical evidence that the crime Tom Robinson is charged with ever took place.** It has relied instead up on the testimony of two witnesses whose evidence has not only been called into serious question on cross examination, but has been flatly contradicted by the defendant. Now there is the circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led, almost exclusively, with his left. And Tom Robinson now sits before you, having taken “The Oath” with the only good hand he possesses – his right.

I have nothing but pity in my heart for the Chief Witness for the State. She is the victim of cruel poverty and ignorance. But, my pity does not extend so far as to her putting a man's life at stake, which she has done in an effort to get rid of her own guilt. Now I say “guilt” gentlemen, because it was guilt that motivated her. She's committed no crime. She has merely broken a rigid and time-honoured code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She

must destroy the evidence of her offense. But, what was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was to her a daily reminder of what she did.

Now what did she do? She tempted a negro. She was white and she tempted a negro. She did something that in our society is unspeakable: She kissed a black man. Not an old uncle, but a strong, young, negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

The witnesses for the State, with the exception of the sheriff of Lincoln County, have presented themselves to you gentlemen-to this Court- in the cynical confidence that their testimony would not be doubted; confident that you gentlemen would go along with them on the assumption, the evil assumption, that all negroes lie; all negroes are basically immoral beings; all negro men are not to be trusted around our women, an assumption that one associates with minds of their caliber, and which is in itself, gentlemen, a lie – which I do not need to point out to you.

And so, a quiet, humble, respectable negro, who has had the unmitigated TEMERITY to feel sorry for a white woman, has had to put his word against two white peoples. The defendant is not guilty. But

white woman, has had to put his word again two white peoples. The defendant is not guilty. But somebody in this courtroom is.

Now, gentlemen, in this county our courts are the great levelers. In our courts, all men are created equal. I'm no idealist to believe firmly in the integrity of our courts and of our jury system. That's no ideal to me. That is a living, working reality!

