



INHERIT THE WIND

THEATRE
GOODMAN

STUDY GUIDE

TABLE OF CONTENTS

A Welcome Letter to Students and Teachers 2

A Hillsboro Happening: *Inherit the Wind* Play Synopsis 3

New and Familiar Faces in Town: *Inherit the Wind* Character Breakdown5

World of the Play: *Inherit the Wind* in Context 7

More and More Relevant: A Conversation with Director Henry Godinez 11

Banned Books Debate: A Classroom Activity 13

Behind the Sights and Sounds: Meet the Designers 19

Before the Bridge: A Conversation with Scenic Designer Collette Pollard 20

Building Bridges: A Classroom Activity 21

Play on Words: A Classroom Activity 23

Classroom Discussion Questions 26

Glossary 27

2024/2025 School Matinee Series 30

Sponsors 31

CONTENT

Jared Bellot | *Walter Director of Education and Engagement*
 Tyra Bullock | *Associate Director of Education*
 Anna Rogelio Joaquin | *School Programs Manager*
 Neena Arndt | *Literary Manager and Dramaturg*
 Cori Lang | *Literary and Dramaturgy Intern*

EDITING AND DESIGN

Michen Dewey | *Communications Content Manager*
 Rafia Afzal | *Graphic Designer*

SPANISH TRANSLATION

Alexis A. Tornez Martinez

A WELCOME LETTER TO STUDENTS AND TEACHERS

By Jared Bellot, Walter Director of Education and Engagement

It's my great pleasure to welcome you to Goodman Theatre for our 24/25 season and to kick off another exciting year filled with stories and performances that invite us to (re)consider how we move through the world and engage with one another. This season, our Education and Engagement team has curated a selection of three plays, *Inherit the Wind*, *Fat Ham* and *BUST*, that individually and as a collection ask the question: **How do you make and maintain community in new and familiar spaces?**

How
do you
make and
maintain
community
in new
and
familiar
spaces?

Our season opener *Inherit the Wind* is a timeless piece set “in a small town not too long ago,” that challenges us to think critically about society, beliefs and the dynamics of community. While written over 50 years ago, this story remains incredibly relevant today and serves as a mirror, reflecting the complexities of human interaction. Initially penned as a response to McCarthyism, *Inherit the Wind* echoes contemporary issues such as the denial of science and the censorship of knowledge. However, this play transcends its historical roots and invites us to see the town of Hillsboro as a stand in for any town, at any time, grappling with what it means to engage in debate and dialogue with your neighbors.

As we approach the 2024 United States presidential election, the themes of *Inherit the Wind* resonate deeply. The play highlights the American value of freedom of expression—a principle that is especially poignant during times of fractured political discourse and decision-making. The story of two lawyers, battling with intellect, passion and civility serves as a reminder of the importance of respectful dialogue and the power of reasoned argument in democratic society.

As you navigate through this guide, you will find a variety of hands-on activities as well as dramaturgical and contextual resources designed to enrich your understanding of the play and its broader implications. We encourage you to approach this guide with an open mind and a collaborative spirit, embracing the opportunity to learn from one another and from the text itself. Consider reflecting on your own experiences with disagreement and change. Think about who should have the authority to decide what is taught in schools and why. Contemplate the factors that shape your values and how your beliefs have changed over time.

Thank you for being here and for joining us on this journey. We look forward to the conversations and insights that will emerge as we explore *Inherit the Wind* together.

Welcome back — here's to a season filled with learning, growth and community.



Jared Bellot

Walter Director of Education and Engagement

A HILLSBORO HAPPENING:

INHERIT THE WIND PLAY SYNOPSIS

By Cori Lang, Literary and Dramaturgy Intern

Setting: *Summer.*
Not too long ago.
A small town.

ACT ONE, SCENE ONE: BEFORE THE TRIAL

13-year-old Howard Blair searches for worms on the lawn outside the Hillsboro Courthouse. 12-year-old Melinda Loomis chats with Howard until he finds a worm and teases her, claiming she was once a worm herself. Appalled, Melinda runs off after Howard insults her father, calling him a monkey. With Melinda gone, Howard continues his search.

Inside the courthouse the daughter of Reverend Jeremiah Brown, Rachel Brown, asks the court bailiff called Mr. Meeker to see the jailed schoolteacher named Bertram Cates. Meeker brings Bert out from the jail cell and leaves to give them some privacy. Rachel urges Bert to take back the recent statements he made in his classroom so that he might be released from jail and avoid the wrath of Matthew Harrison Brady—a Christian fundamentalist lawyer on his way to Hillsboro from out of town to lead the case against Bert. Refusing to apologize for teaching evolution despite the law against it, Bert returns to his cell.

In another part of town, a Storekeeper makes small talk with Mrs. Krebs until Reverend Brown enters, fussing about a welcome banner that two workmen are setting up in anticipation of Mr. Brady's arrival. The entire town prepares to greet Mr. Brady, and as his train pulls in, a large crowd forms. Amidst all the action, a critic from Baltimore named E.K. Hornbeck enters.

Mr. Brady addresses the crowd, announcing that he has come to defend Hillsboro and the Bible. When Mr. Brady asks about Bert, Rachel steps in to defend him. Reverend Brown and Mr. Brady corner Rachel and trap her into answering questions about Bert. When Mr. Brady steps away, Hornbeck reveals to the crowd that Henry Drummond, a renowned legal mind and agnostic Evolutionist, will be the defense attorney on the case—and the townspeople fret over this news. When Mr. Brady returns, his wife Mrs. Brady informs him of Mr. Drummond's role for the defense. This shakes Mr. Brady's confidence, though he quickly reassures the townspeople that he will prevail.

Panicked, Rachel returns to the courthouse to see Meeker and Bert, but Hornbeck is there and startles her. The two engage in a debate about what is right—Rachel calls Mr. Brady a champion of ordinary people and Hornbeck disagrees.

At sunset, the Storekeeper closes up shop as Hornbeck watches. An organ-grinder with a monkey performs and Melinda gives the monkey a penny, but then Mr. Drummond enters and frightens Melinda who mistakes him for the Devil. Hornbeck welcomes Mr. Drummond to "Hell."

ACT ONE, SCENE TWO: THE TRIAL BEGINS

A few days later in the courtroom, Mr. Brady and Mr. Drummond are questioning townspeople to select a jury. The two lawyers begin arguing, but the judge reigns them back and declares the jury selected. Due to the heat, the judge dismisses the court until the next day and announces a prayer meeting on the courthouse lawn that evening. Drummond objects, arguing it shows bias. The judge dismisses his concerns and recesses the court.

People gather for Mr. Brady's autograph and follow him out. Rachel approaches Mr. Drummond asking him to call off the trial. Mr. Drummond asks Bert if he wants to give up, and he decides to continue to try to prove his innocence. Meeker escorts Bert back to jail and Mr. Drummond advises Rachel not to be afraid of Mr. Brady. She admits she is more scared of her father Reverend Brown. Rachel asks if Bert is truly wicked and Mr. Drummond reassures her that Bert is good, if not great.

ACT TWO, SCENE ONE: THE PRAYER MEETING

Later that night, people prepare for Reverend Brown's prayer meeting. Mr. Brady enters followed by a crowd of reporters and he exchanges a few words with Hornbeck before Reverend Brown enters and begins preaching to an enthusiastic crowd. Reverend Brown turns his attention to Bert and tells the town to cast him out, but Rachel runs up and begs her father not to pray for Bert's destruction. Mr. Brady ends the prayer meeting and after the crowd leaves, Mr. Brady and Mr. Drummond remain. Mr. Brady asks what happened between them and Mr. Drummond replies that maybe it's Mr. Brady who moved away from Mr. Drummond by standing still.

ACT TWO, SCENE TWO: THE TRIAL CONTINUES

Two days later, Howard is on the witness stand in the courtroom. Mr. Brady questions him about what Bert taught the class about evolution, using Howard's testimony to instill fear in the jury and townspeople about the consequences of teaching evolution instead of the Bible. Mr. Drummond cross-examines Howard, arguing that just because something isn't mentioned in the Bible doesn't mean it's sinful.

Rachel is called to the stand. Mr. Brady questions her about Bert and why he left the church, pushing her to answer his questions until she can no longer speak. She is dismissed by Mr. Brady but Mr. Drummond objects due to wanting to question her, but Bert asks him to let Rachel go.

The judge asks the defense if they would like to call any witnesses, so Mr. Drummond tries to call several scientists with varying backgrounds, but the prosecution and the judge block his efforts. Finally, he calls Brady to the stand as an “expert” on the Bible, which the judge permits. Mr. Drummond questions Mr. Brady on whether events in the Bible could have actually happened and starts to win the crowd over. Mr. Brady desperately tries to gain the crowd back by naming the books of the Bible in order, but the crowd is mostly confused. The judge dismisses the court, and everyone clears out leaving Brady alone on the witness stand still muttering Bible books. Mrs. Brady goes to comfort him and he cries in her arms.

ACT THREE, SCENE ONE: THE TRIAL ENDS

The next day at the courthouse, everyone awaits the jury’s verdict. Bert asks Mr. Drummond what will happen, but he stresses that no one knows what the verdict will be. A radio host enters and begins setting up equipment. The mayor pulls the judge aside, asking him to go easy on Bert since election season is approaching.

Meeker returns to the courtroom and the jury announces Bert has been found guilty. The courtroom reacts mostly positively, and the judge allows the moment to play out and

sets Bert’s bond at \$500. As people begin to move about, Hornbeck confers with Meeker in the back. Mr. Brady attempts to give a speech but is interrupted—he goes silent and begins to shake then collapses. A few people catch him and carry him to a doctor. This leaves Bert confused and he isn’t sure if he’s won or lost, but Mr. Drummond assures him the majority of people in the country are for him. Bert asks Meeker if he has to go back to jail now, but it is revealed that Hornbeck paid his bond.

Rachel enters with a suitcase, telling Bert and Mr. Drummond that she’s leaving her father and isn’t sure where she’s headed, and apologizes for her role in the guilty verdict. The judge returns and announces that Mr. Brady is dead. Hornbeck begins mocking Mr. Brady, but Mr. Drummond reprimands him by saying that he has no right to ridicule his religion. Hornbeck is surprised when Mr. Drummond can quote the Bible by memory and accuses him of not being agnostic after all.

Rachel and Bert decide to leave town together and start a new life, and Mr. Drummond is left alone. He sees Bert forgot his copy of Darwin’s *The Descent of Man* and notices the Bible on the judge’s bench. He takes them both and puts them side by side in his suitcase, then heads off. ◆



NEW AND FAMILIAR FACES: *INHERIT THE WIND* CHARACTER BREAKDOWN

Note: Most actors will cover ensemble roles throughout the show.

By Anna Rogelio Joaquin

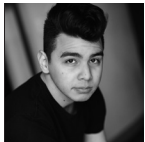
TOWNSPEOPLE



DEFENSE

Henry Drummond

Progressive lawyer from Chicago defending Cates
Played by Harry Lennix



DEFENDANT

Bertram Cates

Teacher and defendant arrested for teaching evolution
Played by Christopher Llewyn Ramirez



PROSECUTION

Matthew Harrison Brady

Christian fundamentalist and prosecutor from Nebraska
Played by Alexander Gemignani



Mrs. Brady

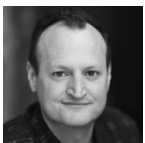
Matthew Harrison Brady's wife
Played by Charin Álvarez

MEDIA



E.K. Hornbeck

Sarcastic Baltimore Herald journalist sympathetic to Cates
Played by Mi Kang



Reporter

Reuters reporter
Played by Eric Slater



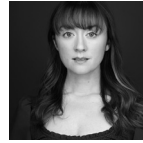
Harry Y. Esterbrook

WGN Chicago radio host
Played by Lawrence Grimm



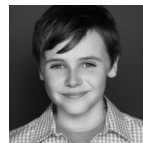
Reverend Jeremiah Brown

Preacher and father of Rachel
Played by Ryan Kitley



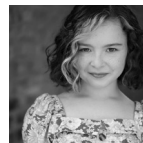
Rachel Brown

Daughter of Reverend Brown and romantic interest of Cates
Played by Tyler Meredith



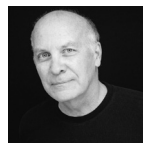
Howard Blair

13-year-old student of Cates who testifies at trial
Played by Thomas Murphy Molony



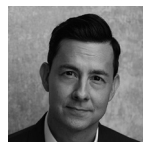
Melinda Loomis

12-year-old girl who believes in the Bible
Played by Presley Rose Jones



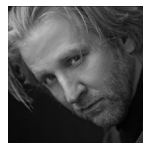
Judge

Judge presiding over the trial
Played by Kevin Gudahl



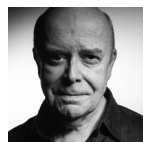
Tom Davenport

District attorney assisting Brady during the trial
Played by Christopher Kale Jones



Meeker

Bailiff; deaf in the Goodman's production
Played by Robert Schleifer



Mayor

Mayor of Hillsboro who becomes who welcomes Brady
Played by William Dick

TOWNSPEOPLE



Storekeeper

Owner of a store
across town

Played by Hamid Deghani



Mrs. Krebs

Outspoken and
devout resident

Played by Penelope Walker



Elijah

Bible seller

Played by Meighan Gerachis



Jesse Dunlap

Farmer and
dismissed juror

Played by Lawrence Grimm



Sillers

Feed store employee/
member of the jury

Played by Terry Bell



Mr. Bannister

Member of the jury

Played by Eric Slater



Privies outside the Rhea County (Tennessee) courthouse
with "Read Your Bible" sign via Wikimedia Commons

THE WORLD OF THE PLAY: PLAY:

INHERIT THE WIND **PLAY IN CONTEXT**

By Jared Bellot,
Walter Director of Education & Engagement

When talking about *Inherit the Wind*, it's essential to understand the historical context that inspired the play and how that context has led to the creation of a timeless piece of art that feels as relevant in 2024 as it was when it was written in 1955.

The play itself is a fictionalized account of the real-life Scopes Trial, also known as the "Monkey Trial," which took place in Dayton, Tennessee, in the summer of 1925. This highly publicized trial became a landmark event in the ongoing debate between science and religion, particularly concerning the teaching of Charles Darwin's theory of evolution in public schools.

However, playwrights Jerome Lawrence and Robert E. Lee were equally as inspired by the politics of the McCarthy era in the 1950s and the danger of laws and leaders that seek to censor or limit the freedom to think, read, write and act. In this way, the courtroom drama of the Scopes trial serves as a metaphor for a larger conversation on the importance of freedom of thought and the dangers of a community that seeks to squash dissenting beliefs in protection of the status quo.

Read on to learn more about some of the dramaturgical context of *Inherit the Wind*.

The Scopes "Monkey" Trial

In March 1925, the Tennessee state legislature passed a law called the Butler Act, making it illegal to teach any theory that went against the biblical story of Creation. The act specifically targeted the teaching of evolution (the idea that all living things, including humans, have developed over time from simpler forms of life), which was gaining acceptance in scientific circles but faced opposition from religious fundamentalists. The American Civil Liberties Union (ACLU) offered to support anyone willing to challenge this new law, and local leaders from Dayton, Tennessee, convinced John T. Scopes, a local high school science teacher, to admit to teaching evolution. Although Scopes wasn't entirely sure if he had explicitly taught evolution, he agreed to be the test case.

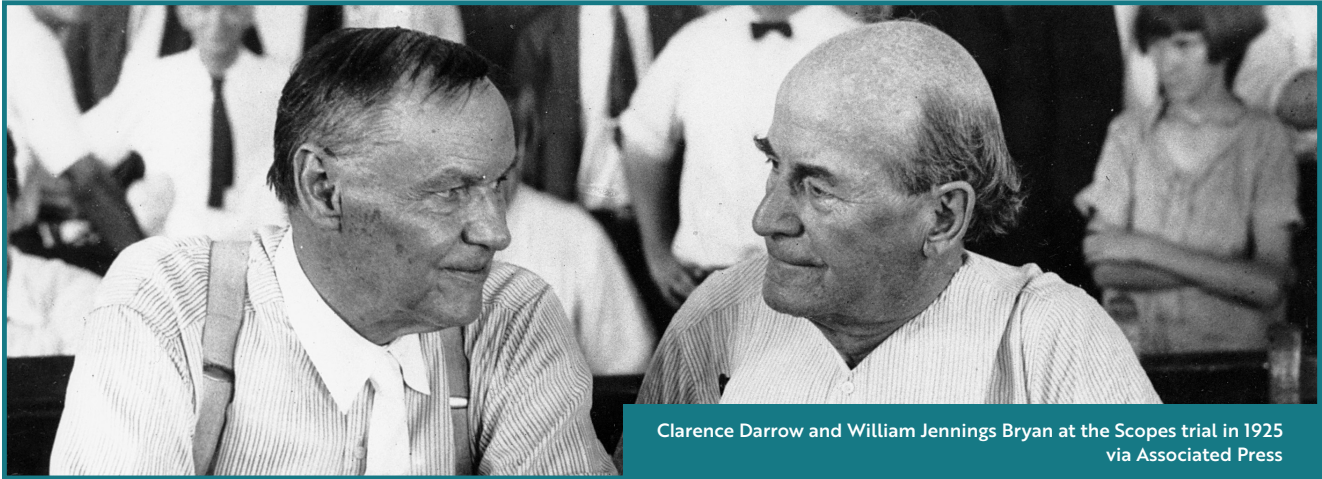
The trial attracted two of the most prominent legal figures of the time: William Jennings Bryan and Clarence Darrow. Bryan, a three-time presidential nominee and a vocal opponent of evolution, volunteered to lead the prosecution, believing that the trial would become a focal point for the anti-evolution movement. Darrow, a famous defense attorney known for his work in the Leopold and Loeb murder trial and a leading member of the American Civil Liberties Union (ACLU), saw the trial as an opportunity to challenge the rise of fundamentalist Christianity and advocate for intellectual freedom.

As the trial unfolded, it quickly became a national spectacle, due in large part to the two famous lawyers arguing the case. The courthouse was packed daily, and the small town of Dayton was flooded with reporters, curious spectators, and vendors selling food and souvenirs.

Inside the courtroom, the legal proceedings began with jury selection on July 10, followed by opening statements on July 13. The defense, led by Darrow, argued that the Butler Act violated the constitutional right to freedom of religion, while the prosecution, led by Bryan, defended the law as a necessary safeguard for American values. However, the judge presiding over the case ruled that the trial would not be about the law itself but whether Scopes had broken it by teaching evolution.



Outdoor proceedings on July 20, 1925, showing William Jennings Bryan and Clarence Darrow via Wikimedia Commons



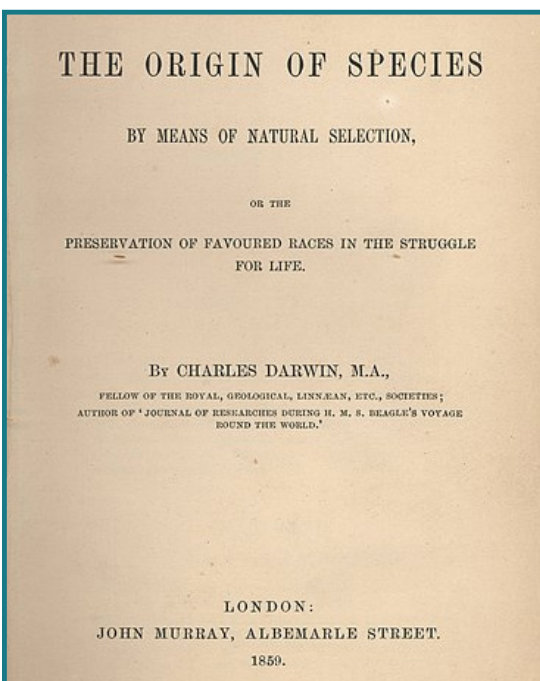
Clarence Darrow and William Jennings Bryan at the Scopes trial in 1925
via Associated Press

One of the most dramatic moments of the trial came on July 20, when Darrow called Bryan to the stand as an expert witness on the Bible. This was highly unusual because Bryan was the lead prosecutor, not a traditional witness. Darrow questioned Bryan about the Bible, asking if he believed every story in it should be taken literally. Bryan struggled to answer some of these questions, and many people in the audience began to see that his strict interpretation of the Bible might not hold up against scientific evidence. Bryan's testimony was a turning point, as it revealed the difficulties in defending a purely literal interpretation of the Bible. While the judge eventually decided that Bryan's testimony should be removed from the official court record, the damage was already done.

After just nine minutes of deliberation, the jury found Scopes guilty of violating the Butler Act, and he was fined \$100. However, even though Darrow lost the case, the trial was seen as a victory for the supporters of evolution because it exposed the weaknesses in the anti-evolution arguments.

Although the Butler Act remained in place for several more decades (it was finally repealed in 1967), the trial sparked a national conversation about science, education, and religious freedom. Other states, like Mississippi and Arkansas, passed similar laws, but over time, these laws were repealed as public opinion shifted.

The Scopes Trial remains a landmark case in American history. It wasn't just about one teacher or one town—it was about the right to explore and teach new ideas, even when they challenge long-held beliefs. The trial also highlighted the tension between science and religion, a debate that continues in many forms today.



Charles Darwin and *The Origin of Species*

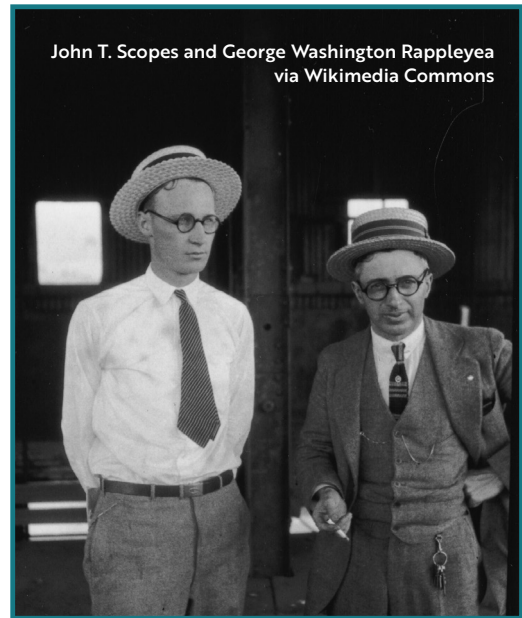
Charles Darwin was an influential scientist whose ideas revolutionized our understanding of life on Earth. Darwin is best known for his theory of evolution by natural selection, which has become a cornerstone of modern biology. Darwin's ideas challenged the traditional beliefs of his time, particularly the religious view that all species were created by God in their current forms (a theory also known as Creationism). Instead, Darwin theorized that all living things, including humans, share common ancestors and have evolved over millions of years through natural processes.

Darwin's journey to developing his theory began when he embarked on a five-year voyage around the world. During this voyage, he observed a wide variety of plants, animals and fossils that led him to question how different species came to exist. After returning to England in 1836, Darwin spent many years studying his findings and formulating his ideas about evolution. However, he kept his theory private until 1859, when he published his groundbreaking book, *On the Origin of Species*.

On the Origin of Species introduced the concept of natural selection, a process in which organisms that are better adapted to their environment are more likely to survive and reproduce. Over time and many generations, these beneficial traits become more common in the population, leading to the evolution of new species.

Many scientists were excited by the ideas presented in *On the Origin of Species* because they explained many mysteries of biology, such as why certain animals and plants are so well-suited to their environments. However, the book also sparked major controversy, especially among religious groups who believed it contradicted the Bible's story of Creation. Nonetheless, Darwin's ideas gradually gained acceptance within the scientific community, and by the time of his death in 1882, his theory of evolution was widely recognized.

Today, Darwin's theory of evolution by natural selection remains central to our understanding of biology. Advances in genetics and molecular biology have refined and expanded upon Darwin's ideas, but the core principles he introduced continue to shape the way we think about life on Earth.



Faith and Science in U.S. Life in the 1920s

In the 1920s, the United States experienced a major cultural conflict between religion and science incited by Charles Darwin's theory of evolution by natural selection, introduced to the public in 1859. Darwin's ideas challenged the traditional Christian belief that God created all species in their current forms. This led to a divide among American Protestants – modernists wanted to merge their faith with these new scientific findings, while traditionalists aimed to uphold the literal interpretation of the Bible.

During this same time, the Fundamentalist movement emerged as a reaction in opposition to these new modern scientific ideas. Fundamentalists believed in a strict interpretation of the Bible and argued that ideas like evolution undermined their religious beliefs and threatened society's morals. To combat this, they worked to ban the teaching of evolution in public schools and promoted the idea that the Bible should be taken literally. They spread their message through a series of pamphlets called *The Fundamentals*, which were distributed widely to support their views on biblical interpretation. By the 1920s, they had pushed through several anti-evolution laws in state legislatures, with the state of Tennessee being the first to pass such a law.

Another significant religious movement at the time was Pentecostalism. Started in the early 1900s, Pentecostalism emphasized a direct and emotional experience with the Holy Spirit, often involving speaking in tongues and faith healing. This movement attracted many people who wanted a more passionate and personal religious experience than what traditional churches offered.

The tension between these various religious movements and new scientific theories came to a head in the 1925 Scopes "Monkey" Trial. This trial became a major national event representing the larger debate over the role of religion in education and the separation of church and state. The Scopes Trial highlighted the ongoing struggle between traditional religious beliefs and modern scientific ideas, a debate that still influences discussions on education and belief today.



Arthur Garfield Hays reading the scientists' testimony into the record at the Scopes trial

Dayton, Tennessee
July 20, 1925

McCarthyism and U.S. Politics in the 1950s

Named after Wisconsin Senator Joseph McCarthy, McCarthyism was a period of intense political suspicion, persecution, and fearmongering that occurred in the United States during the 1950s. Senator McCarthy became a prominent figure after claiming that numerous communists were secretly working within the U.S. government, and arguing that these individuals were a serious threat because they could use their positions to undermine U.S. interests and support the Soviet Union (now Russia), America's main enemy during the Cold War.

During this era, U.S. government officials and various government institutions aggressively tracked down and punished individuals who had been identified as suspected communists based on perceived behaviors, beliefs and interactions. This created a nationwide climate of fear, one where many individuals lost their jobs, and countless reputations were destroyed, based solely on allegations. This fear of communist infiltration, combined with broader tensions between the United States and the Soviet Union, fueled what is known as the Second Red Scare.

One of the most significant events of McCarthyism was the Army-McCarthy hearings in 1954. McCarthy accused the U.S. Army of harboring communists, and these hearings were broadcast on television, drawing huge national attention. During the hearings, McCarthy's confrontational questioning led to a memorable moment when Joseph Welch, the Army's lawyer, famously asked McCarthy, "Have you no sense of decency, sir?" This remark was a turning point that helped shift public opinion against McCarthy and exposed the injustices of his methods.

Censorship and the suppression of freedom of thought were central to the era of McCarthyism. During the 1950s, the fear of communism led to widespread censorship of ideas where books, films, and even academic teachings were scrutinized and often banned if they were thought to promote communist ideas or challenge traditional American values. This suppression of free thought created an environment where individuals were afraid to express their opinions or explore new ideas, stifling intellectual freedom and creativity.

The consequences of McCarthyism have had a profound and lasting impact not only on U.S. politics but also on its cultural and artistic landscape. Artists, playwrights, and writers have responded by creating works that critiqued the hysteria and the suppression of free thought. In addition to *Inherit the Wind*, one of the most notable examples is Arthur Miller's play *The Crucible*, which uses the Salem Witch Trials as an allegory for McCarthyism. In the play, innocent people are accused of witchcraft, mirroring how individuals during the McCarthy era were unjustly accused of being communists. Both *The Crucible* and *Inherit the Wind* serve as powerful artistic responses to the McCarthy era, using historical events to remind us of the dangers of allowing fear to override reason and justice, and continue to resonate, even today, as warnings against the suppression of free thought and debate. ♦



Sen. Joseph McCarthy at the McCarthy hearings in 1954

MORE AND MORE RELEVANT:

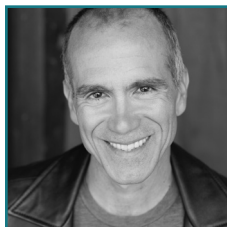
A CONVERSATION WITH DIRECTOR HENRY GODINEZ

By Neena Arndt, Literary Manager and Dramaturg

In this excerpt of a chat with Goodman Theatre staff, the Goodman's Literary Manager and Dramaturg Neena Arndt facilitates a conversation with Director Henry Godinez about his vision for Inherit the Wind, the casting process and what it means to be directing the play in 2024.



Dramaturg
Neena Arndt



Director
Henry Godinez

Neena Arndt: *Inherit the Wind* was originally written in 1955 as a retelling of the 1925 Scopes Trial, and as a response to McCarthyism and the McCarthy trials in the United States Senate. Why revisit this play today?

Henry Godinez: I feel like every month and every day, *Inherit the Wind* has just become more and more relevant, like it was written yesterday. At the time of its world premiere it had been over 30 years since the actual historical event of the Scopes Trial—yet, here we are 70 years from the time it was written and it's still a warning about McCarthyism, fascism, the denial of science and the censorship of knowledge.

Neena: In the script the setting doesn't say it's the 1920s or 1950s.

Henry: It's true, the setting is not too long ago in a small town. The name of the town in the play is different than the town the historical trial took place in.

Neena: It's kind of fictionalized retelling of the actual story, right? As opposed to being a historical account of a particular place and time, it allows us to see the story of this town as if it's everywhere at any time.

Henry: That was a big kind of opening for me in terms of the conceit of our production. I started thinking about how the town of Hillsboro in this play is a town like many in our own country—a town where people have chosen to stay frozen in time in terms of their beliefs and convictions, while the rest of the world moves on. I started thinking about how maybe in our play, the people that are from Hillsboro live in the past and everyone that comes from outside the town comes from the present day.

Neena: Who are the protagonists and antagonists who live in and come to this town?

Henry: A lot of people think of the protagonist being Henry Drummond and Matthew Harrison Brady as being the antagonist. But what's so interesting about this town is that there is also the Reverend Brown and one of the things I think is so cool about these characters is that even for Brady, there is a line—and the Reverend Brown crosses it. During the big revival scene when he curses his own daughter, that's when Brady steps forward and says that's way too far. And that's where the title of the play comes up, when Brady reminds Reverend Brown about Proverbs: "He who troubles his own house will inherit the wind."

That nuanced humanity is key to me in this production because I think that's where we are in this country. I grew up in Texas, and I just feel like there are so many good, salt of the earth people that have been duped by our current political environment. I want to make sure we're careful to leave space for everyone to come see themselves in this production.

Neena: There are a lot of characters to see in this play. If you read the original script, there are roughly 40 different people who make up the town. In our production, we've cut some characters or combined them. Can you talk about that process?

Henry: One thing we had to figure out is who makes up Hillsboro. We meet three citizens who interviewed to be in the jury and are eventually seated in it, and realistically we can't seat an entire jury on stage. Instead, I was excited to make the audience the jury, which is part of the beauty of our set designed by Collete Pollard—when the lawyers are making their case to the jury, they are speaking to us in the audience, so during the trial there is no fourth wall.

Neena: The playing space is literally coming out into the audience because we're the jury. Instead of disengaging, I think what this production is asking us all to do is to sit forward.

Henry: Yes, and participate in democracy!

Neena: Let's talk about some of your thoughts about casting and who you are populating this town with. How did you make your way through the casting process?

“AND THIS ALL CONNECTS WITH **HOWARD, THE YOUNG BOY,** WHO IS SUPER PIVOTAL BECAUSE I THINK HE’S THE **FUTURE OF THIS TOWN.”**

Henry: I looked at the way that people in the town talk to each other. My first moment of discovery was when I started listening to the Storekeeper and the way that the people talk to him—he felt like an outsider—so I started thinking, what if this person is an immigrant? And then I started thinking about the teacher (Bertram Cates) and why they are so anxious to prosecute him? It made me think about an idealistic young Latino teacher who maybe grew up in this town, went off to college somewhere else and tries to share his experiences with students but gets put in jail as a result. Essentially, I started looking for examples of where race and ethnicity could inform the relationships of both the town people to each other, but also those from outside to each other.

Neena: How else did this thinking influence the casting process?

Henry: The reporter character of E.K. Hornbeck is the first outsider that appears in Hillsboro. With Hornbeck, I wanted to create more opportunity for female actors in our production and felt that there was something important about casting that role as a woman.

In thinking about Drummond, it was the Goodman’s Artistic Director Susan Booth who asked me about Harry Lennix for the role, and I responded that I always think about Harry Lennix! Harry and I grew up here in the Chicago theater community together but haven’t gotten the chance to work together until now. I think there is something wonderful about a Black actor playing the role of Drummond, coming into this town and just really shaking the foundations of what everyone believes.

My colleague, Alex Gemignani is a great musical director, but he’s also a fabulous actor—he has the physicality and the energy to match that of the presence of Matthew Harrison Brady.

And Robert Schleifer, a deaf actor and someone I’ve worked with many times (who you may recognize as Mr. Fezziwig from recent Goodman productions of *The Christmas Carol*) plays Meeker, the bailiff. There was something about that role that made me think of Robert because Meeker is one of the more objective people in town. There’s something interesting about the bailiff being deaf—someone that works in the justice system and literally holds the keys—and impartial because he doesn’t hear the noise.

And this all connects with the character of Howard, the young boy, who is super pivotal because I think he’s the future of this town. He’s a kid who sees everything and is super curious. He also thinks Meeker is cool and is the one person that’s learned ASL and will do the lion’s share of interpreting for Meeker, the judge and the teacher. I also envision Howard being there at the very end of the play, and the audience is left wondering whether he’ll leave this town or stay.

Neena: Is that the question you hope audiences will walk away from this production with?

Henry: Yes, I’m hoping that the conversation on the way home is: **Do you think Howard ends up leaving Hillsboro?** Because if Howard leaves, that’s the end of that town—it’s very clear to me that he’s the future. That’s the cautionary tale that I would love to convey to our audiences: when you deny science and censor knowledge, you run the risk of losing your young people. ♦

BANNED BOOKS DEBATE

A CLASSROOM ACTIVITY

By Tyra Bullock, Associate Director of Education

In this activity, students will investigate the idea of censorship by participating in a civil debate about banned books in America. Rather than applying the conventional Lincoln-Douglas or parliamentary debate format, this activity follows an informal structure that allows students to discuss, reflect and develop their opinions on a controversial issue in real-time.

"In this community, Colonel Drummond—and in this sovereign state—exactly the opposite is the case. The language of the law is clear; we do not need experts to question the validity of a law that is already on the books." - **Judge, *Inherit the Wind***

BEFORE CLASS

1. **Set up.** Print out the 'Opinion Signage' found on pages 17 through 18 or recreate the document in your classroom using paper or chart paper. Use the tape to attach a different sign to each wall in the room.

STEP 1: ESTABLISH FOUNDATIONAL CONTEXT (5 MINUTES)

Share the following context with students. Did you know that in 2023, the American Library Association (ALA) Office for Intellectual Freedom tracked 1,247 attempts to censor library books and resources? This marks a 65% nationwide increase in book ban efforts from the year prior. **Book banning** is a form of censorship in which a public institution removes access to books due to that work's contents. **Censorship** is the restriction or prohibition of communication (speech, written, digital, etc.) that a governing body views as harmful, sensitive or threatening. Many public institutions including libraries, schools and bookstores continue to grapple with these challenges because of the social, political or ethical implications of these texts. For example, the school-teacher in *Inherit the Wind* is brought on trial for teaching Charles Darwin's *Origin of Species*, a textbook about natural selection and the theory of evolution, which contradicts state laws rooted in Christian ideology.

STEP 2: READ (5-10 MINUTES)

Read. Have students read through the list for Most Challenged Books of 2023. When a book is **challenged**, it has been requested for removal. Students can also learn more about each novel by visiting the link below each title.

FUN FACT

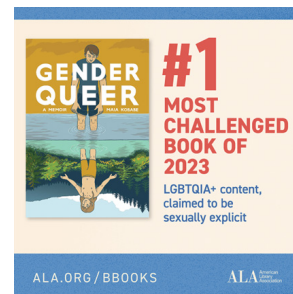
Last year marked the highest number of books challenged in U.S. history with **4240** inquiries!

TIME: 60-80 MINUTES
VOCABULARY: (BELOW)

- Book Banning
- Censorship
- Challenged
- Opening Statement
- Closing Statement

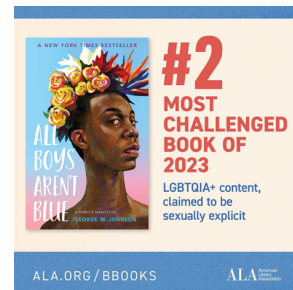
MATERIALS: (BELOW)

- Opinion Signage document (to print)
- Debate Graphic Organizer (to print)
- Pencil
- Tape
- Timer



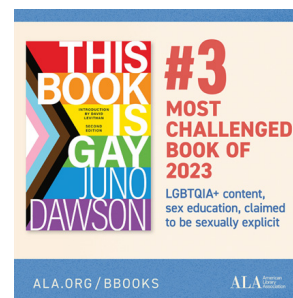
Gender Queer

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/kobabe_GenderQueer_20240214.pdf



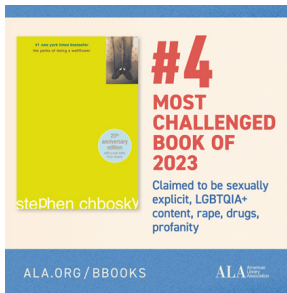
All Boys Aren't Blue

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/Johnson_AllBoysAren'tBlue_20240110.pdf



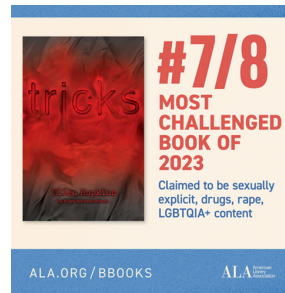
This Book is Gay

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/Dawson_ThisBookIsGay_20240116.pdf



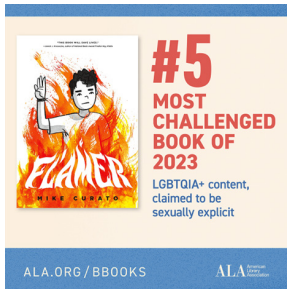
Perks of Being a Wallflower

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/Chbosky_PerksOfBeingA_20240123.pdf



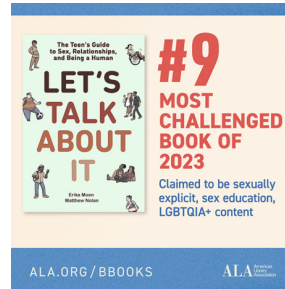
Tricks

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/hopkins_tricks_20240215.pdf



Flamer

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/Curato_Flamer_20240110.pdf



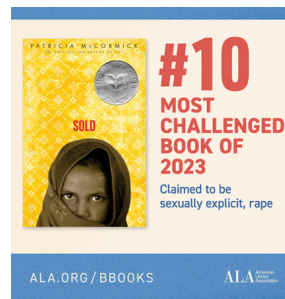
Let's Talk About It

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/Moen_LetsTalkAboutIt_20240404.pdf



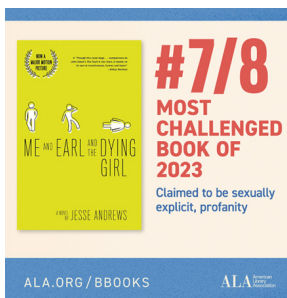
The Bluest Eye

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/MorrisonToni_BluestEye_20240124.pdf



Sold

https://bookresumes.uniteagainstbookbans.org/wp-content/uploads/McCormick_Sold_20240320.pdf



Me and Earl and the Dying Girl

<https://www.oif.ala.org/challenged-book-spotlight-me-and-earl-and-the-dying-girl/>

STEP 3: STUDENT OPINION SHARE OUT (5 MINUTES)

1. **Reflect.** Use the following questions to spark discussion:
 - Did any of the books on this list surprise you? Why or why not?
 - How do you feel about book bans?
 - Do you think public institutions should be allowed to implement this kind of censorship?
2. **Get moving.** Invite students to pick a side of the room that represents their response to the prompt: **Should public institutions have the authority to implement censorship in order to protect individuals from potentially harmful or offensive content?** (Agree, Disagree, Somewhat Agree, or Somewhat Disagree).

Tip: If you'd like, you can choose to use the middle of the room as a Neutral space.

STEP 4: DISCUSSION (10 MINUTES)

1. **Discuss.** In these new small groups, have students take turns discussing their choice. For example, if eight students chose 'Disagree,' give this group space to share their thoughts with one another.

STEP 5: GRAPHIC ORGANIZER + DEBATE PREP (15 MINUTES)

1. **Reveal the challenge.** Share with the students that in a few short minutes, they will engage in a classroom debate defending their opinion on the matter. But first, they will have some time to organize their arguments with their group.
2. **Get organized.** Students will use the 'Debate Graphic Organizer' on page 16 to create an **opening statement**, three pieces of **evidence** and a **closing statement**. These are three essentials applied in the average debate structure. Only one student will need to complete this per group.

Tip: If you'd like to save time, you can have students focus solely on the three pieces of evidence!

3. **Debate Vocabulary:** Review these terms as a class, and/or have students go over them in their small groups before filling out the graphic organizer.
 - **Opening Statement:** An introductory statement that outlines the main points in your argument.
 - **Evidence:** Information that supports your claims, arguments and counterarguments
 - **Closing Statement:** A concluding statement that highlights the most important arguments from the debate and explains why your team presented the most favorable argument.

STEP 6: DEBATE RULES (15-30 MINUTES)

1. Each team will select a member from their group to be the Speaker. This person is responsible for presenting the evidence in Round 1. Two different Speakers will be elected to share evidence for Rounds 2 and 3.
2. Each team will start by delivering their Opening Statement.
3. Each team will take turns presenting their arguments for Round 1. Once all teams have gone, students are invited to keep or change their positions. Repeat these same steps for Rounds 2 and 3. Note: We recommend limiting each team to 2 minutes per round. However, the duration of each round should be predetermined by the Teacher.
4. Each team will finish with their Closing Statement.

STEP 7: REFLECTION QUESTIONS (15-30 MINUTES)

Reflect. Use the following questions to spark discussion:

- Did you end the debate with the same position you started with? Why or why not?
- What is something you feel your group did well in this activity? What is something they could have done to improve?
- Which position do you feel presented the better argument? Can you recall any moments that stood out to you?
- If applicable, what were the factors that made you change your position?

EXTENSION IDEAS

- Choose one of the reading materials on the list for 'Most Challenged Books of 2023' to read as a class.
- Create a 'Banned Books' poster to bring awareness to censorship in school libraries and curriculum in the United States.
- Participate in 'Banned Books Week,' held from September 22nd through September 28th by encouraging students to post a banned novel on social media with a #hashtag that expresses a student's opinion on that book or general censorship.

**GRAPHIC ORGANIZER
IS ON THE NEXT PAGE**

**OPINION SIGNAGE
IS ON PP. 17-18**

GRAPHIC ORGANIZER

PREPARING FOR THE DEBATE

Student Name(s) _____

Use the graphic organizer below to create an **opening statement**, three pieces of **evidence** and a **closing statement** to defend your group's position. Only one of you will need to fill out this chart unless instructed otherwise by your teacher. Try to be as specific as possible! Using credible sources, direct quotes and cited examples are great tools for forming a persuasive argument.

- **Opening Statement:** An introductory statement that outlines the main points in your argument.
- **Evidence:** Information that supports your claims, arguments and counterarguments
- **Closing Statement:** A concluding statement that highlights the most important arguments from the debate and explains why your team presented the most favorable argument.

Opening Statement		
Evidence #1 (Round 1)	Evidence #2 (Round 2)	Evidence #3 (Round 3)
Closing Statement		

Agree

Disagree

**Somewhat
Agree**

**Somewhat
Disagree**

BEHIND THE SIGHTS AND SOUNDS:

MEET THE DESIGNERS

By Anna Rogelio Joaquin, School Programs Manager

When you see a show, you may notice several ways you are transported to the world of the play. Perhaps you have experienced lights that alter the mood, costumes that signal a different time period, sounds that shape transitions or a set that shifts into different locations. Behind the sights and sounds of this show are a team of designers helping to bring *Inherit the Wind* to life. The lighting designer is **Jason Lynch**, the costume designer is **Jessica Pabst**, the sound designer is **Richard Woodbury** and the scenic designer is **Collette Pollard**.

Read on to learn about the design team's vision for *Inherit the Wind* and what they hope you notice! For a deeper dive into the set, check out "A Q&A with Scenic Designer Collette Pollard" on p. 18.



Jason Lynch
Lighting Designer

Although much of the play unfolds within the courtroom, it spans several days during the summer in a small rural town. When watching the performance, students should consider how lighting sets the scene in terms of time of day or location. As the play is rooted in realism, changes in lighting might suggest a transition from day to night. **How does color inform us of time of day or indicate the change in mood as the storyline progresses?**

The townspeople aid in showing how divisiveness can occur in society when differing beliefs clash. **How does the lighting within the courtroom feel compared to outside of the courtroom? How does the extreme heat of the summer affect the courtroom and character's choices? How does the lighting inform us of where to look or what areas on the stage might be of the most importance during specific moments?**



Jessica Pabst
Costume Designer

Designing the costumes for *Inherit the Wind* has been really exciting because I love researching different eras of the 20th century. This play takes place in 1925 and the '20s are a really fun period for clothing.

Most of the characters in this play aren't the most fashion-forward. Just like in today's world, some people have the privilege and desire to dress of the moment—very fashionable and trendy. There are only a few of those kinds of people in this show. **Most of the characters are folks who don't put a lot of resources into their clothes.** In the 1920s, people in big cities could buy their clothes premade from stores. But in this town where *Inherit the Wind* takes place, most things are made by hand, in the home and worn until they fall off the body.

As a costume designer it is my goal to present an authentic, meticulously researched representation of an individual's history—where they come from, the type of work they do, their social and economic status. In my designs, I draw from photographs and pictures from the past to inspire and inform in an attempt to create real people on the stage.



Richard Woodbury
Sound Designer

Sound design exists to serve the play, to help tell the story and the sound designer is responsible for everything you hear in the play. Some primary concerns: 1) Make sure the actors are heard; 2) Craft music (or other sounds) to shape introductions to and transitions between scenes within the play; 3) Sound effects to either real or fantastical as required for the story.

A good sound design should disappear and not call any undue attention to itself—rather, it is experienced as an integral part of the production and the story being told.

The main challenge with sound in *Inherit the Wind* is creating a musical vocabulary that mirrors the central conflict within the play. I would ask the students if they heard anything in the music they felt was reflective of that conflict.



Collette Pollard
Scenic Designer

It was important to us that the people from outside of the town come from outside of the theatrical space. This inspired the "bridge" that cuts into the theatre audience.

Students should look for what characters are from the town and what characters enter from outside of the town. They should also look at how this event affects the townspeople in terms of scenery.

BEFORE THE BRIDGE:

A CONVERSATION WITH SCENIC DESIGNER COLLETTE POLLARD

By Anna Rogelio Joaquin, School Programs Manager



Collette Pollard
Scenic Designer

Anna Rogelio Joaquin: Can you share how you first got into scenic design? What drew you to it?

Collette Pollard: I attended an all-science magnet high school and was taking art, but that class ended up conflicting with a different course that was required for me to graduate. Later, I saw some people painting as they were working on a musical production. I asked them if they would like any help, and they handed me a paintbrush, so that's where I got hooked. I then came to Chicago for an undergraduate degree at DePaul University and a master's degree from Northwestern University.

Anna: Could you talk us through a typical design process, from getting the offer to getting the design on stage?

Collette: I'm always so grateful to be asked to be part of the creative team on a project. The two most important guiding forces when starting are the script and discussion with the director. I research the playwright, historical events, people in the text, images that refer to the text location or architecture and eventually previous productions, as I don't like to peek if I haven't seen the production. I then present a series of images to the director and creative team, and we discuss what supports the point of view for the production. From there, I will often do some sketching and then quickly jump into a model as I work more sculpturally. I will photograph the model and send it to the director and creative team, and I then receive feedback as we discuss how the set might serve the storytelling and make adjustments for another pass.

Anna: How do you collaborate with the director and other designers?

Collette: I enjoy knowing the opinions of my collaborators regarding anything presented. It's also helpful to know if they envision a certain moment in the text and how it might affect scenery. I work closely with lighting and sound designers since the scenery and transitions are supported by lighting and sound. I also work closely to understand what the characters will be wearing and how they will traverse the space. Color is so important, and I love collaborating with all the creative team on the palette for the production.

Anna: How would you describe your vision for the *Inherit the Wind* set?

Collette: It was important to us that the people from outside of the town come from outside of the theatrical space. This inspired the bridge that cuts into the theater audience. I also came across a modern fish lens photograph of a town square, as well as an image of some houses that were isolated and silhouetted amongst the stars, and that inspired the sense of isolation of the town that the director and creative team wanted.

Anna: What is the symbolic significance of the bridge?

Collette: The bridge serves as a way for outsiders to enter this isolated community. It also represents a bridge to the unknown, which can be a fear for people who don't want to experience more than what they know.

Anna: What physical needs does the bridge have to meet?

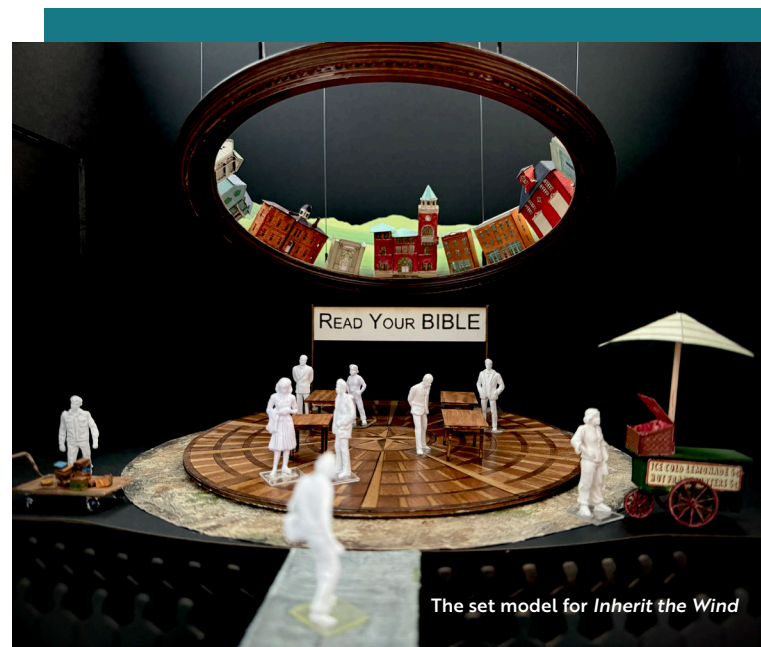
Collette: The bridge isn't a small undertaking by the Goodman team. Some seats had to be removed to make room for this piece, and the Albert Theatre also has a unique fire curtain that seals off the theater from the audience which had to meet code in case of a fire. A lot of labor and resources were put towards the wall for the fire curtain that is essentially invisible to the eyes of the audience.

Anna: What other constraints are you navigating?

Collette: There is a lot of math involved and there are often things to consider like the loadbearing weight of an object. The preliminary plans go through a budget and labor pass to see if there's overage, which gives us an opportunity to revise the design to meet the needs of the budget and labor. Other constraints include time and vendors being able to deliver materials.

Anna: What solutions have you found?

Collette: We had the preliminary design complete a week early, which allowed us to research and order the 30' diameter truss and foam cornice molding. We had a very productive meeting regarding how to light up the town and materials needed to make each building look unique from one another. That meeting consisted of the lighting designer, electric team, technical direction team and me. We were surprised about what we learned in terms of looking at materials under light—if we hadn't done the test, we would've guessed differently and had a very different outcome. ♦



The set model for *Inherit the Wind*

BUILDING BRIDGES

A STEAM CLASSROOM ACTIVITY

By Anna Rogelio Joaquin, School Programs Manager

Inspired by scenic designer Collette Pollard’s reflections on designing a bridge for *Inherit the Wind*, students will work in small groups to **build bridges of their own**. By drafting, testing and reflecting on their designs, students will gain a deeper understanding of how to apply the design process and engineering principles to theater and beyond.

TIME: 90 MINUTES

VOCABULARY: (BELOW)

- Force
- Tension
- Compression

MATERIALS: (BELOW)

- “Before the Bridge” (p. 20)
- Toothpicks (60 per group)
- Gumdrops (30 per group)
- A book
- Two desks
- Whiteboard
- Dry erase marker
- Projector
- Paper
- Writing utensils

BEFORE CLASS

1. **Set up.** Place two desks at the front of the room approximately one floor tile apart. Students will be building a bridge that spans the length in between the desks.

STEP 1: READ “BEFORE THE BRIDGE: A CONVERSATION WITH COLLETTE POLLARD” (20 MINUTES)

1. **Split into small groups.** Before reading, split the class into groups of 4-5 students. Assign each group one of four ideas to make note of while reading: **purpose, needs, constraints or solutions**. Let students know that each group will be sharing with the class. These groups will also serve as their small groups for bridge building.
2. **Read.** As a class, read “Before the Bridge: A Conversation with Colleen Pollard” on p. 20 of the study guide.
3. **Share.** First in small groups, then as a full class, invite students to share takeaways for their assigned topic. A volunteer can jot down responses on the board.

STEP 2: ESTABLISH FOUNDATIONAL CONCEPTS (20 MINUTES)

1. **Activate prior knowledge.** Tell students that like Collette, they will be applying the design process to building bridges of their own. To prepare them to do so, the class will first see what they already know about bridges.

- **Reflect.** What bridges have you seen or walked on? Have some been more sturdy than others? Have you built a bridge or other structure in a class before? What was challenging? What worked well?
- **Google images of bridges.** Ask students what shape they frequently see in the images. Students should zone in on triangles if they hadn’t already before.
- **Draw a triangle on the board.** (see Fig. 1) Either include the labels or have students fill them in. Explain that triangles are common in bridges because of how they distribute force into balanced compression and tension.

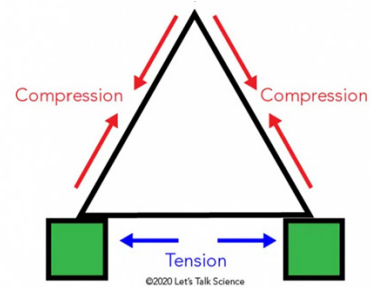


Figure 1

2. **Demonstrate force, compression, and tension.**

FORCE

- Share that **force is a push or pull on an object**. When an object is not moving, the forces acting on it are balanced.
- Share that with bridges, forces must be balanced in order to keep the bridge steady. Triangles are strong choice for bridges because of how they distribute force into **compression** and **tension**. Project the following image to help students visualize this relationship.

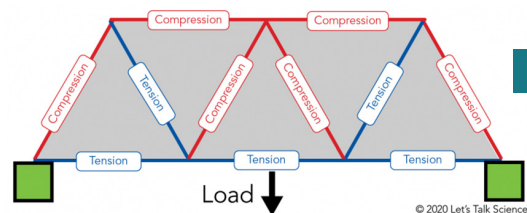


Figure 2

- **Heads up:** Let students know they’ll be partnering up to physically demonstrate compression and tension. If they prefer not to be in physical contact with a peer, give them the option to demonstrate on their own.

continued on the next page

COMPRESSION

- Share that **compression is the act of being pushed together**.
- **Demonstrate.** In pairs, students can stand up, face each other, raise their arms and press their palms against each other's. Individually, students can press their own palms together.

TENSION

- Share that **tension is the act of being pulled apart**.
- **Demonstrate.** In pairs, students can stand up, face each other, hold each other's hands and slowly lean back. Individually, students can clasp their own fingers together with one palm facing up and one palm facing down, then pull apart while keeping their hands together.

3. **Check for understanding.** Ask students to demonstrate tension and compression on their own. Then, ask what **triangles, force, compression** and **tension** have to do with building stable bridges.

- **Modification:** Ask students to fill in the blanks: _____ are a shape that help make bridges strong because of how they distribute _____ into balanced _____ and _____.

- **Key takeaway:** In pairs, students can stand up, face each other, hold each other's hands and slowly lean back. Individually, students can clasp their own fingers together with one palm facing up and one palm facing down, then pull apart while keeping their hands together.

4. **Reveal the challenge.** Share that with these foundational concepts in mind, students are equipped to rise to the following challenge: **Using 60 toothpicks and 30 gumdrops, work in small groups to draft, construct, and name a bridge strong enough to hold a book that spans the desks at the front of the room.** Let students choose a book in the classroom to use for the challenge. Note that the name each group comes up with should hold some significance, echoing the symbolic significance of Collette's bridge.

STEP 3: DRAFT (10 MINUTES)

1. **Gather materials.** Have one group representative get the toothpicks and gumdrops for their group.
2. **Sketch individually.** Give each student time to sketch their own ideas for the bridge.
3. **Combine ideas.** After each student sketches some of their own ideas, everyone in the group should share and combine the best of everyone's ideas into one sketch.

TIP: If you need to spread this activity across two class periods, consider using Step Three as the dividing point. Students may draft individually on day one and pick up with combining drafts on day two.

STEP 4: BUILD (20 MINUTES)

1. **Heads up.** Let students know they'll have 20 minutes to build and name their bridge. Once time is up, each group will move their bridge to the front of the room, share their bridge's name and test their design.
2. **Start the clock.** Set the timer for 20 minutes, encouraging students to work collaboratively, test and troubleshoot along the way.

STEP 5: DEMO (5 MINUTES)

1. **Test.** One group at a time, encourage students to come up, place their bridge between the desks, share their bridge's name and place the book of choice on top. Emphasize that everyone will learn from bridges that collapse or don't collapse—no one's design is a failure!

STEP 6: REFLECT (15 MINUTES)

1. **Reflect.** Use the following questions to spark discussion:
 - What surprised you?
 - What worked well?
 - What changes did you make from your sketch to your final design?
 - When did you see force, compression, and tension in action?
 - What bridges stood out to you?
 - What would you change if you could redesign?
2. **Connect.** Ask students to connect their design process to Collette's. Refer to the purposes, needs, constraints and solutions noted before. What similarities and differences did students experience?
3. **Option:** Include these questions in an exit ticket for students to submit at the end of class.

EXTENSION IDEAS

- Spend the next class period redesigning bridges.
- Ask students to think of staging a text they have read in class, then challenge them to build a structure specific to that.
- Calculate the strength of bridges by using trigonometric ratios to find force magnitudes and setting up a system of linear equations to calculate tension and compression.

A lesson idea from Teach Engineering can be accessed here: *Doing the Math: Analysis of Forces in a Truss Bridge*.

PLAY ON WORDS

A CLASSROOM ACTIVITY

By Jared Bellot, Walter Director of Education and Engagement

TIME: 45 MINUTES

MATERIALS: Poem (p. 22), Writing Utensils

The Goodman is thrilled to partner with our colleagues from The Poetry Foundation to present PLAY ON WORDS, a program **blending the worlds of theatre and literary arts**. With this collaboration, our two organizations commission local poets to respond to each play in our season, offering new insights and avenues of access to the works of art on our stages. In this activity, students will explore and analyze **“A Renaissance Polymath (Multitudes)”** by poet Roy Kinsey, the poem commissioned for *Inherit the Wind*.

STEP 1: READ AND RE-READ

As a class, in small groups, or individually, have students read the poem once to themselves (annotating for things that resonate with them and things that they are curious about) and then once aloud, making sure that they read the poem all the way through, at least twice. Feel free to model reading the poem yourself or invite a student to perform the piece for the full class as a part of this process.

STEP 2: FIRST RESPONSES (10 MINUTES)

As a class, in small groups, or individually facilitate a space for your students to share their first impressions and immediate responses to the poem, both positive and negative. Remind students that there is no wrong answer and that the best way to analyze poetry is by diving into it.

Some prompts to spark discussion:

- Discuss the poem’s structure and rhythm. For example, are the lines short and meant to be read slow? Does the poem move fast, and if so, why?
- Have students share questions and wonderings about the poem. For example, are you finding anything confusing about the poem? What questions does it create for you?
- Encourage students to make connections with the poem? For example, what does the poem make you think of? What connections to the poem can you make related to other texts (other poems, stories, music, TV, film, etc.)?

STEP 3: WHAT’S IN A NAME? (5 MINUTES)

Remind students of the title of the poem and ask for their responses. Encourage students to think about the title and how it relates to the poem, reminding them that titles often provide important clues about what is at the heart of a piece. Be sure to make space to clarify any unknown or any unfamiliar words in the title.

Some prompts to spark discussion:

- Does the title immediately change how you think about the poem?
- Does the poem’s title paint a picture that gives a specific time frame, setting or action?
- Does the poem’s title seem to fit with the poem? Why or why not?

STEP 4: WHOSE STORY IS IT? (5 MINUTES)

As a class, in small groups, or individually, ask questions to consider the point of view of the poem and the perspective of its narrator.

Some prompts to spark discussion:

- Who “tells” the poem? Who is the speaker addressing?
- Does the poem give any clues about the speaker’s personality, point of view, age, or gender?
- What kind of person is the speaker? What makes you think this?

STEP 5: SYNTAX, MOOD, TONE (5 MINUTES)

As a class, in small groups, or individually have students discuss the poem’s mood and tone, including any moments there is a switch and why this may be.

Some prompts to spark discussion:

- Explore the poem’s use of language and imagery. For example, what word(s) seem specifically chosen for the poem? What makes you think this?
- What is the tone of the poem (the writer’s attitude about the subject)? What is the mood of the poem (the atmosphere or overall feeling)?
- What images does the poem evoke and how does that make you feel?

STEP 6: THEMATIC CONNECTIONS (10 MINUTES)

As a class, in small groups, or individually have students consider the poem’s theme, using their prior analysis to share their thoughts on what the poet is writing about.

Some prompts to spark discussion:

- What are the explicit themes? What themes or topics did you see in the poem on the first read-through?
- What are the implicit themes? What other, less obvious themes did you discover through careful analysis of the piece?

A RENAISSANCE POLYMATH (MULTITUDES)

By Roy Kinsey

Born out of line.
First day of the Autumn Equinox
Equal parts light and dark
Leaned out of Mama's cervix despite Dr.'s and Nurses suggestion of abortion
"It'll be either you or him" - and "you're young"
"you can always try again,"

And in that time my father, who once in his life called himself an atheist
had enough knowing
and my parents who'd met at the People's Palace
Downtown Chicago
And whose first date was Purple Rain (reign, appropriate)
Would raise me up a royal saying the crown was already paid for,
You just have to put it on.

Grandma and Mama - the first ones to clap for me,
Put me in a place I didn't belong,
A book.

When I learned to sound out and read words
it led me to reading vibes, and VIBE, The Source and then Source,
Hansberry, some Baldwin, and the room, and tarot, and dreams.

To read, and to READ, because Reading Came First,
And all my favorites, Malcolm, and Martin, and Kwame, and Bayard, spent a night in jail,
or was a banned author in the cells,
For if a caged human read those words they'd be angered to radicalism.
And open the source because not only did they not want us to read,
but definitely didn't want us to tell.

Born against somebody's law, a crime,
Toni narrated a dream of mine, and said,
"But this one,"
meaning I'm gon find a way to rebel, even if many times it would be against my beliefs and
myself, but it's my nature.
Isn't that life?
The suspense ticked, and I climbed down to the beach to retrieve a red fur that was a mile long
and came alive the harder I tugged at it
til I surrendered to my knowing, dropped it, and continued on my way,
Because sometimes we get in our own way.
Because isn't that life?

continued on the next page

From a long line of folks who had to learn to read braids in heads,
and read minds,
and read maps,
and read the room,
and read the land,
and the skies,
and the wind.
I'd come to understand intuition too is literacy.
As inheritance.

I wish I would let someone come between me and my (writes.)

First generation didn't live in the projects
Tryna get mind straight untangle the process
Didn't stay in my place but that's how i got knowledge
I'm the first gen graduated from college
Fifth generation up out the trade
Fourth generation up out the slave
Just got a whisper from my ancestor
She was like "oooh i was bout to say"

Tryna move trauma up out the way
Carried third generation to her grave
I would then shift what's considered normal
The audacity to live black and gay
I would take heed what astrologers say
Your bloodline is tired they need time and some space
I know there's some things that are stressing you
These choices you made they are blessing you
Half generation not breakin they back
I'm working smart turn a thought to a stack
Don't work in no kitchen
Still work on the tracks
Swept the blunt residue off of my lap
Sweeping out needles and sweepin out crack
Swept out disease swept it right out the back
They wildest dreams Im like, how about that?
They wildest dreams Im like, how about that?

Mosque rise up from the desert floor
Projects high, 27 floors
Black folks one way or another
Swear for Lord Ima see my lord

Tryna stay grounded, second floor
Classmate fell from 11th floor
Big cousin thinkin bout settlin score
Don't you dare knock at heaven's door

CLASSROOM DISCUSSION QUESTIONS

By Anna Rogelio Joaquin, School Programs Manager

BEFORE OR AFTER WATCHING

- Describe a time you had a disagreement with someone and fought about it. Did anyone's mind end up changing? Why or why not?
- Who should get to decide what is or is not allowed to be taught in school? Why?
- What factors shape an individual's values?
- How do beliefs change over time?
- Why are people afraid of change?

AFTER WATCHING

- The title of the play is a Biblical allusion coming from Proverbs 11:29: "He that troubleth his own house shall inherit the wind." What do people typically inherit? What does it mean to inherit the wind? How does this proverb relate to the play?
Read about more allusions in the Glossary on p. 27
- Even though the play is inspired by historical events, the play is set "not too long ago" in "a small town." What does this setting say about the play? Did some characters and parts of the play seem contemporary? How so?
Read more historical context in "World of the Play" on p. 7
- In the Goodman's production, Meeker is played by Robert Schleifer, an actor who is deaf. What impact did this choice have on your interpretation of the bailiff? What did this choice reveal about other characters in the play?
Read insight from director Henry Godinez on p. 11
- Despite the guilty verdict, Drummond says Cates won. How did Cates win? What and who changed as a result of his trial?
- At the end of the Goodman's production, Howard sees the audience and realizes there's a whole world out there beyond his town. Do you think he ever leaves his town, or does he stay? Why?

GLOSSARY

By Cori Lang, Literary & Dramaturgy Intern

AGNOSTIC (p. 28)

A person who claims neither faith nor disbelief in God.

BAILIFF (p. 4)

An officer who keeps order in the courtroom, provides physical security and supervises prisoners.

BARNUM AND BAILEY (p. 52)

P.T. Barnum and James Bailey were American showmen and circus operators who teamed up in 1860 and began to tour the USA with acts and side shows.

BEGET (p. 96)

To bring a child into existence by the process of reproduction.

BIBLE BELT (p. 15)

The Bible Belt is a region of the Southern United States in which conservative Christianity plays a strong role in society.

BISHOP JAMES USSHER (p. 100)

Author of the *Ussher Chronology*, a 17th-century chronology of the history of the world formulated from a literal reading of the Old Testament.

CHAUTAUQUA (p. 9)

Pronounced *shuh-TAW-kwuh*. Traveling shows and local assemblies that provided popular education combined with entertainment.

CIVIC BIOLOGY (p. 7)

A *Civic Biology: Presented in Problems* (usually referred to as *Civic Biology*) was a 1914 biology textbook written by George William Hunter. It is best known for its section about evolution that was ruled by a local court to be in violation of Tennessee state law, also referred to as the Butler Act.

COPERNICUS (p. 94)

Nicolaus Copernicus was an astronomer who proposed that the planets orbit around the Sun, an idea met with much controversy from the Church.

DISTRICT ATTORNEY (p. 19)

A lawyer representing the government in criminal cases brought to a designated county or judicial district. A DA's duties typically include reviewing police arrest reports and prosecuting.

Terms marked with a  are **legal** references.

Terms marked with a  are **Biblical** references.

The page numbers refer to the page of the play on which the term first appears.

DREYFUS (p. 35)

Alfred Dreyfus was a Jewish French army captain that was falsely sentenced with treason for allegedly selling military secrets to the Germans in 1894.

ELIJAH (p. 13)

Elijah was an Old Testament prophet who was tasked with proving Yahweh was the only god. He performed many miracles in service of God to display his authority.

EXTRADITE (p. 5)

To transfer an incarcerated person from one jurisdiction to another.

FIRMAMENT (p. 65)

In biblical cosmology, the firmament is the vast solid dome created by God during the creation narrative to divide the sea so that dry land could appear.

FLIVVER (p. 38)

A cheap car or aircraft.

GOLIATH (p. 31)

From the Book of Samuel in the Old Testament, Goliath was a Philistine giant and great warrior that challenged the Israelite army of Saul to single combat. Only David was brave enough to face Goliath, and struck him down with a slingshot and pebbles, which caused the Philistine army to flee and made David a hero of his people.

HAPPY HOOLIGAN, BARNEY GOOGLE, ABE KABIBBLE (p. 34)

Main characters from popular U.S. American comic strips, often characterized by their foolishness.

"HE THAT HATH TROUBLETH HIS OWN HOUSE SHALL INHERIT THE WIND" (p. 68)

A phrase from Proverbs 11:29, King James Version: "He that troubleth his own house shall inherit the wind: and the fool shall be servant to the wise of heart."

HENRY'S LIZZIE (p. 38)

This refers to Henry Ford's "Tin Lizzie," the nickname of Ford's 1908 Model T-Ford.

HOSANNAH (p. 66)

An expression of adoration, praise, or joy.

HOUDINI (p. 92)

Harry Houdini (1874-1926) was a famous magician, illusionist, and escape artist.

† "I'M NOT THE SERPENT, LITTLE EVA" (p. 35)

Hornbeck is referring to the Bible story of Adam and Eve, in which Eve is tempted by the Devil in the form of a snake or serpent.

† JONAH AND THE WHALE (p. 92)

From the Book of Jonah in the Old Testament, Jonah is commanded by God to warn the people of Nineveh to repent, but he tries to flee and boards a ship instead. A great storm arises, and Jonah is thrown overboard, where he is swallowed by a giant whale. After three days and nights praying and repenting inside the whale, Jonah is vomited out. He fulfills his mission and warns Nineveh, leading the city to repent and be spared from destruction.

† JOSHUA AND THE SUN STANDING STILL (p. 93)

In the Book of Joshua, Joshua asks God to cause the moon and the sun to stand still so that he and his army might continue fighting by daylight. God further assists Joshua by calling up a powerful storm to bombard the Canaanites with rain and hailstones. Following this battle, Joshua led the Israelites to several more victories, ultimately conquering much of Canaan.

LADIES' AID (p. 33)

A local organization of churchwomen.

† LETTERS TO THE CORINTHIANS (p. 130)

Letters to Corinth from the Apostle Paul which advised Corinthians on Christian teachings.

LINOTYPES (p. 36)

A newspaper machine producing lines of words as single strips of metal.

MARCONI (p. 38)

Guglielmo Marconi was an Italian inventor, engineer, and politician that is credited as being the inventor of radio.

ORIGIN OF SPECIES (p. 7)

⚖️ *Origin of Species* (or, more completely, *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*) is a book by Charles Darwin that introduced the scientific theory of evolution in 1859.

PARIAH (p. 58)

Someone or something that is despised or rejected.

† PENTATEUCH (p. 106)

Meaning "Five Books," the Pentateuch refers to the first five books of the bible: Genesis, Exodus, Leviticus, Numbers, and Deuteronomy.

PRESIDENT WILSON (p. 22)

President Woodrow Wilson served as the 28th president of the United States from 1913 to 1921. William Jennings Bryan, the inspiration for Brady, was a major supporter of Wilson and was appointed Secretary of State by Wilson from 1913 to 1915.

PRIVY (p. 14)

An outhouse-like bathroom facility with no plumbing.

REPAST (p. 24)

A cheap car or aircraft.

† ROCK OF AGES (p. 100)

Mentioned in the Book of Isaiah, "Rock of Ages" refers to God as a rock, an immovable constant. The metaphor refers to the all-powerful ability of God to save.

ROTOGRAVURES (p. 124)

A printing process that uses a rotating drum. It is also the special newspaper sections of photographs which were printed with this process.

† SINAI (p. 121)

Mount Sinai is believed to be the site at which God appeared to Moses and gave him the Ten Commandments.

⚖️ SINE DIE (p. 120)

Pronounced SEE-nay DEE-ay. Latin for "without a day." Used to describe an adjournment when the date to reconvene is not specified.

SOCRATES (p. 35)

Socrates was an Ancient Greek philosopher that was brought to trial on charges of impiety and corrupting the city of Athens' youth. He was found guilty and sentenced to death by drinking poison hemlock.

+ **SODOM AND GOMORRAH** (p. 34)

Sodom and Gomorrah were notoriously sinful cities in the biblical Book of Genesis, destroyed by sulfur and fire because of their wickedness.

SOUTHPAW (p. 75)

Someone left-handed, especially used in boxing and baseball.

+ **ST. GEORGE** (p. 31)

In Christian legend, Saint George saved the princess of Silene, Libya from a dragon that had been terrorizing the town. In life, George was an early martyr who is venerated as a saint in Christianity for refusing to recant his faith under Roman rule.

+ **STICKS TURNED TO SNAKES, PARTING OF WATERS** (p. 98)

Two of the miracles that appear in the story of Moses from the Book of Exodus on his mission to free the Israelites from slavery in Egypt.

+ **“STRIKE DOWN THIS SINNER, AS THOU DIDST THINE ENEMIES OF OLD, IN THE DAYS OF THE PHARAOHS!”** (p. 68)

Reverend Brown is referring to the Ten Plagues of Egypt, which God sent to punish the Pharaoh for refusing to let the Israelites leave and be free from slavery.

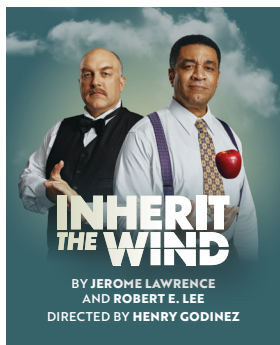
VALISE (p. 39)

A small traveling bag or suitcase.

VENIREMAN (p. 41)

Individuals screened as potential jurors in a case.

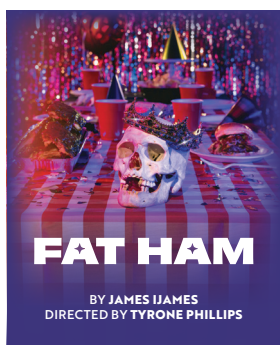
2024/2025 SCHOOL MATINEE SERIES



INHERIT THE WIND

TUESDAY, OCTOBER 1 AND TUESDAY, OCTOBER 8 AT 10:30AM

Science and religion go head-to-head in this iconic courtroom showdown. A small-town educator's trial for teaching the theory of evolution becomes a battle royal of wits, wisdom and will for two of the country's most powerful lawyers. In a bold retelling for today, Goodman Resident Artistic Associate Henry Godinez directs an all-new production of one of the greatest dramas of the 20th century, based on the real-life Scopes "Monkey" Trial of 1925—an "explosive episode in American culture" (*New York Times*).



FAT HAM

TUESDAY, FEBRUARY 11 AND WEDNESDAY, FEBRUARY 12 AT 10:30AM

"This is what I was raised in: pig guts and bad choices." As Juicy grapples with his identity and his family at a backyard barbecue, his father's ghost shows up asking for revenge—on Juicy's uncle, who has married his widowed mom—bringing his quest for joy and liberation to a screeching halt. James Ijames has reinvented Shakespeare's masterpiece, creating what the *New York Times* hails as "a hilarious yet profound tragedy, smothered in comedy," where the only death is the patriarchy. Tyrone Phillips, Founding Artistic Director of Chicago's famed Definition Theatre, directs.



BUST: AN AFROCURRENTIST PLAY

WEDNESDAY, APRIL 30 AND TUESDAY, MAY 6 AT 10:30AM

Retta and Reggie are enjoying their usual evening on the porch when a longtime neighbor is pulled over by the police just before turning into his driveway. Everything goes as expected—until the unexpected happens. Tensions escalate, and eventually erupt, transporting us to a startling conclusion in Ms. Howard's powerful new work. Lileana Blain-Cruz, a "master of curating chaos" (*The New York Times*),

To view upcoming Education and Engagement opportunities,
visit www.goodmantheatre.org/education

2024/2025 EDUCATION AND ENGAGEMENT SPONSORS

SUPPORT FOR THE SCHOOL MATINEE SERIES

**POLK BROS
FOUNDATION**

Major Support



Corporate Sponsor Partners



CROWN FAMILY
PHILANTHROPIES

PEOPLES GAS
NATURAL GAS DELIVERY

ROBERT AND
CHERYL KOPECKY



ANTHONY AND
JULIANNE MAGGIORE

Supporters

SUPPORT FOR GENARRATIONS



THE MAYER-ROTHSCHILD
FOUNDATION

SUPPORT FOR SUMMER YOUTH PROGRAMS



Corporate Support of PlayBuild Youth Intensive

ANONYMOUS
RICHARD AND ANN CARR
KATHLEEN AND JAMES COWIE
WALTER E. HELLER/
ALYCE DECOSTA FUND

SCOTT AND LENORE ENLOE
CHRISTINE FINZER
ELAINE R.
LEAVENWORTH
LEE MICKUS

Supporters

MR. AND MRS.
DOUGLAS STEFFEN
MICHAEL STEINBERG AND
SALME HARJU STEINBERG

THE BEAUBIEN
FAMILY

RICHARA JENNINGS,
PSY.D.

NORENE
MOSTKOFF

Consortium Sponsors

OVERALL SUPPORT FOR EDUCATION AND ENGAGEMENT

THEATRE
GOODMAN
WOMEN'S BOARD



SACHS FAMILY
FOUNDATION

CAROL PRINS
AND JOHN HART

FRUMAN AND
MARIAN JACOBSON

KIMBRA AND
MARK WALTER

Major Supporters



Corporate Sponsor Partners



DR. SCHOLL
FOUNDATION



THE HEARST
FOUNDATION, INC.



NATIONAL
ENDOWMENT
for the ARTS
arts.gov



PAXXUS
GLOBAL FLEXIBLE HEALTHCARE PACKAGING



WILLIAM BLAIR
& COMPANY

Supporters

Commitments as of August 12, 2024