

# ENRICHMENT GUIDE

# WITNESS

*Based on the book by Karen Hesse  
Adapted by John Urquhart*



SCHOOL DATES:

**JANUARY 23 - FEBRUARY 20, 2009**

**WWW.FIRSTSTAGE.ORG**



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*preparing for the play*

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## A NOTE TO TEACHERS AND PARENTS

Dear Teachers and Parents,

Based on Karen Hesse's award-winning novel for young adults, WITNESS tells the story of the Ku Klux Klan's attempt to recruit members in a small town in Vermont in 1924. WITNESS investigates the anxious political and social scene of America in the 1920s—closely after the conclusion of World War I and heading into the Great Depression—and how human nature can be manipulated by fear and power. Told from many characters' different points of view, this story explores the juxtaposition of acts of hate and love, violence and peace, and terror and kindness, as the full range of human strengths and weaknesses are illuminated in one small town. Based on historical events, this story is sure to elicit questions and concerns, and we urge you to initiate dialogues with your students and children regarding the themes and historical content addressed in WITNESS. This Enrichment Guide includes discussion starters and questions to explore with your young people before and after seeing the production.

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing WITNESS with your students as a teaching tool. As educators and parents, you know best the needs and abilities of your students. Use this guide to best serve your children—pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage of the enclosed student worksheets—please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Best regards,

Julia Magnasco  
Education Director  
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## FIRST STAGE POLICIES

- The use of recording equipment and cameras is not permitted in the theater.
- Food, drink, candy and gum are not permitted in the theater.
- Any portable radios brought to the theater by students will be kept by the House Manager during the performance and returned to the group leader at the conclusion of the play.
- There is no smoking in the theater, by order of the Fire Marshal.
- Should a student become ill, suffer an injury or have another problem, please escort him or her to the theater lobby and ask an usher to notify the House Manager immediately.
- In the unlikely event of a general emergency, the theater lights will go on and someone will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for First Stage ushers to guide your group from the theater.

Seating for people with disabilities: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our School Group Coordinator at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your group's arrival at the theater.

# SETTING THE STAGE: SYNOPSIS



It is late summer in Revelation Falls, Vermont. Esther Hirsh, a six-year-old Jewish girl, and her father, Ira Hirsh, are sitting at Sara Chickering's kitchen table. Ira is reading aloud to Esther. Sara, a farmer, is drying the dishes with her back to the Hirshes. The sound of a freight locomotive is heard in the distance.

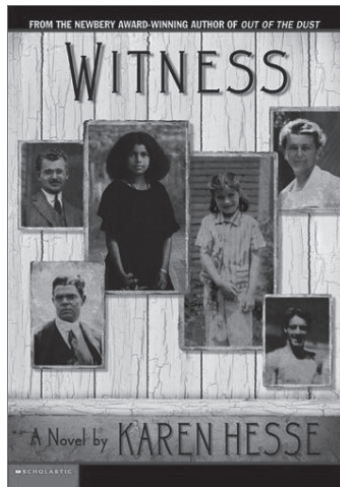
Merlin Van Tornhout, age 18, enters in the moonlight carrying a sack. He looks around furtively, crouches, and creeps toward the well of the Sutters, the only African-American family in the community. Merlin puts down the sack and lifts the cover of the well. He pauses, and then picks up the sack. Leanora Sutter, age 12, enters holding a bucket. She sees Merlin, but he does not see her. Merlin takes the sack and hurls it away. He goes to replace the cover of the well. Before he can close it, he notices Leanora and freezes. The train whistle blows.

A distorted shadow of a figure enters holding a rifle. Esther looks up as the rifle is lowered, pointing directly at her. Just before the shot is fired, Esther shifts position to look out the window. A shot rings out, Sara screams. Esther's eyes grow wide with surprise and horror. The sound of the onrushing train becomes overwhelming, and then stops abruptly.

A day later, Percelle Johnson, the town constable, Reynard Alexander, editor of the newspaper, and Sara are on Sara's porch. Constable Johnson examines the keyhole of the door through which the bullet was fired. Constable Johnson, Reynard, and Sara discuss the events of that night. Sara recalls that she was at the sink cleaning up the dishes while Esther was perched on her father's lap working on the newspaper crossword puzzle. Sara recalls the day in February the Hirshes arrived.

The scene transitions to the Hirsches' arrival. Esther had talked her father into moving to Revelation Falls after spending the previous summer boarding with Sara. Ira planned to open a shoe store in town. Sara and Constable Johnson greeted Esther and Ira on the train platform when they arrived from New York City. Esther told Sara about riding on the heaven train. Sara gave Esther a piece of maple sugar candy and they talk about fishing and Jerry, Sara's dog. While Sara and Esther head to Sara's home Constable Johnson and Ira talk. Constable Johnson tells Ira that he's never heard of anyone arriving on the heaven train before. Ira explains that when Esther's mother died he told Esther that her mother went to see God on the train.

The scene shifts to the church where the chorus is led by Johnny Reeves, the preacher. Johnny leads the congregation in a prayer. As the service ends, yellow flyers are passed among the congregation. Doris, age 12, takes a flyer and stands, her eyes following Johnny. Mr. Field, a retired carpenter, also receives a flyer. He puts it up to his nose and studies it. Once he comprehends what is says, he crushes it in his



hand, throws it to the floor, and exits. Reynard reads the flyer, which he carefully folds and puts in his pocket as he exits.

In another part of town, Harvey Pettibone, the shop owner, leans on the counter, reading one of the yellow flyers. Viola, his wife, is dusting the shelves. Their son, Willie, sits reading a dime novel. Doris, who works at the Grocery, takes off her apron and prepares to leave. Harvey is trying to convince Viola of something. Before Doris leaves she asks Viola if she is coming to see the girls dance concert at school. She replies that she would not miss it for the world. After Doris leaves Harvey tries to con-

vince Viola that they should join the Ku Klux Klan. He tells her that they are 100 percent American men and women. He goes on to say that joining might bring in some business because their competitor, Bronson, will not join the Klan. He tries to convince Viola that they do good things like having parades, picnics, and speakers. Willie, who is staring out the window, sees Esther pass by. His mother asks him to get the cans of tomatoes from the shelf. Harvey is disgusted about foreigners waltzing into town. Viola attempts to silence him by telling him that she is going out to see the girls dance 'The Fountain of Youth'. Harvey holds up the flyer again insisting that they join the Klan. Viola disagrees.

At the dance concert rehearsal the music skips horribly across the record. A gaggle of girls is seen making a fuss. Doris and another girl, Mary, are speaking with their schoolteacher, Olive Harvey. Neither girl wants to dance or touch a colored girl. Olive tries to reason with Doris and Mary, but they are determined to go home. Leanora collapses sobbing. Olive apologizes to Leanora for the way the other girls behaved, but reminds Leanora that she must learn to control her temper. Leanora promises Olive that she will dance in the recital. Leanora does not know how Miss Harvey knew she danced at all unless her mamma told her.

Last winter, Mr. Sutter was making deliveries and took Mrs. Sutter and Leanora along with him. The horse and wagon got stuck in the mud, so Mr. Sutter went for help, but no one would come. Mrs. Sutter put her own wrap around Leanora, trying to keep her warm. Mrs. Sutter took a chill. Doc Flitt told Mr. Sutter that he ought to send his wife away to the sanatorium to get her health back, but they didn't have money for that. Mrs. Sutter died in the spring.

At the dance Leanora danced separated on the stage from all the other girls and she kept her head high. Only Esther didn't mind that Leanora was colored.

The scene shifts back to Sara's house a few days after the shooting. Reynard is scribbling in his notepad as Constable Johnson examines the crime scene. Constable Johnson warns Reynard to be careful about what he writes in his newspaper. Reynard explains to Constable Johnson that murders are good for business, especially if you are





# SETTING THE STAGE: SYNOPSIS

in the newspaper business. Sara shows Constable Johnson her wash basin, which holds the bullet. Constable Johnson fishes it out. Reynard asks Sara if there is any hope. Sara replies that Doc Flitt has done all he can and that it is up to God now.

In the past, Harvey is looking out the window of the grocery store at Ira's shoe store. He is concerned about what the shoe store is going to do for the grocery business. Viola reminds him that they don't sell shoes, they sell groceries. Doris arrives late to work because she stopped in the shoe store. Harvey makes it clear to Viola that he doesn't believe Ira belongs in Revelation Falls.

At Sara's house Sara sits knitting. Ira enters hopping on one leg. Esther follows. While he hops, Ira tells Esther about Jewish history. Ira tells his daughter that the Jews are God's special children and that God watches over them at all times.

The week after the dance concert, Merlin comes into class carrying on with Willie. Merlin is waving an article torn from the town paper. Merlin insists that Leanora reads the article. Leanora reads it and wads it up. Merlin picks up the article and reads, "It's going to be a night of fun, featuring 22 gen-u-ine black-faced coons!" Merlin and Willie laugh. Leanora turns her back on the boys and walks out of the room. Esther starts after Leanora, but Olive convinces her to stay. Leanora keeps walking for hours until she arrives at Sara's front porch. Sara and Esther push Leanora toward the stove to warm her up. The three sit squeezed together using their bodies to help thaw out Leanora. Sara leaves to get Constable Johnson in order to contact Leanora's father. When Constable Johnson arrives Leanora seems on the mend. Constable Johnson decides to take Leanora to Doc Flitt before taking her home. He thanks Sara for taking Leanora in. As Constable Johnson's car drives off, Sara can't help but wonder why she chose the chipped cup to give to Leanora. She feels ashamed.

Over at Pettibone Grocery, Harvey and Viola are working. Willie is at the window and sees Merlin. Willie calls him in to talk to his dad. Harvey is pleased with Merlin's actions and tells Merlin he should consider joining the Klan. Merlin tells Harvey he'll think about it. Harvey asks Merlin about Mary's mother, Mrs. Thibeault. Merlin replies that she's about the same. Olive, who has entered the grocery, tells Harvey and Viola that she took Mrs. Thibeault some groceries courtesy of the Ladies' Klan. They all discuss what is to become of Mrs. Thibeault and her daughter. If Mrs. Thibeault is put away they fear Mary will be sent to the orphanage.

At Sara's house Esther tells Ira about the wiggle fish she and Sara caught ice fishing. The fish was a 37 pound German Carp.

The scene transitions back to Sara's kitchen where Constable Johnson and Reynard are examining the bullet. Sara begins to clean the floor. When she wrings out the cloth the water is red. Reynard asks Constable Johnson what kind of gun fired the bullet. Constable Johnson

tells him that it was a rifle and that the gunman couldn't see who he was shooting at through the keyhole. Reynard realizes that the shooter could have been trying to shoot Esther, Ira, or even Sara. Constable Johnson thinks that perhaps the shooter was just trying to scare them. The two try to determine how many families own a rifle. Sara questions how many of those families have joined the Klan. As Sara finishes cleaning the blood off the floor she notes that a body only has so much blood.

In the past, Merlin is on the street outside of Mrs. Thibeault's house. Mary tells him that he can't come in because her mother is in one of her moods. Mary asks Merlin not to tell anyone because she doesn't want Doc Flitt to put her mother away. Merlin promises he won't. Mary shows Merlin the new shoes she got from Ira's store. Merlin asks Mary where she got the money to buy the shoes. Mary tells him she found the money and then asks if he wants to go dancing. The two head out to dance.

The scene shifts to the church where Johnny questions the congregation about the way the young people in Revelation Falls are behaving. He motions to Merlin and Mary who are seen dancing as shadows. Johnny says that this kind of behavior must be stopped. Again, Johnny distributes the yellow Klan flyers among the congregation.

The week the ice went out on the river, they came to take Mrs. Thibeault. They also took Mary to the orphanage. On the first night she ran away. She walked for two whole days before the state police picked her up. She started writing Merlin letters every week after that. When Ira heard about Mary trying to walk home he gave Merlin some free galoshes to take to her. When Merlin would visit her Mary would ask him to bust her out and marry her. Merlin isn't sure it's what he wants to do.

In another part of town, Leanora goes to visit Mr. Field, the retired carpenter. Miss Stockwell, Leanora's landlady, asked Leanora to stop in and see if she could be any use to him. Leanora heads to the kitchen to wash dishes, sweep the floor, and cook supper. Mr. Field continues to paint while Leanora works. As he paints Mr. Field talks about the Civil War and the Negro soldiers who chased the rebels out. When Leanora returns home she marches home in a straight line, with her back tall, thinking about the regiment of men.

At Sara's house, Ira is straightening his tie while Sara combs Esther's hair. Ira and Esther are preparing to go to the temple for the high holidays. Esther is going to talk with God and think deep thoughts while in the temple like her father says. Esther says that she talks with God everyday, but she still wants to go to the temple with her father.

Merlin attempts to rescue Mary from the orphanage and is arrested for kidnapping. Reynard bails him out of jail.



# SETTING THE STAGE: SYNOPSIS

At the church Johnny preaches against those who are different. He asserts that they should strike out those who oppose them.

At Sara's house a window breaks and a thud is heard as a rock hits the floor of the kitchen. Ira enters in his nightshirt. He picks up the rock, unfolds the note attached to it, and begins to read. Sara enters with Esther following. Sara looks at the window and then turns to get a broom and a dustpan. Ira says a prayer and then hands the letter to Sara. Esther wants them to read her the letter, but her father tells her it is not for her. Sara says that she'll go get Constable Johnson, but Ira asks her not to. He says that he will stay up and watch. Esther asks her father what is going on. Ira tells her that there are people who do not want them living in Revelation Falls.

Back in the present, Reynard and Constable Johnson are conferring in Sara's kitchen. Constable Johnson reminds Reynard to ask anyone if they saw or heard anything in his article. Constable Johnson plans to talk to Sara's neighbors as well, but she thinks that he'll just be wasting his time. Sara says that they all know who fired the gun. Constable Johnson attempts to leave the uncomfortable situation by investigating outside. Reynard follows. A muffled scream is heard from inside the house. Sara stifles a sob.

The scene moves to the newspaper office prior to the shooting. Merlin is working. Reynard enters excited about another editorial. He asks Merlin for a moment of his time to discuss the editorial. He has titled it "Where Will This Lead Us?". The story is about the Klan and who they are. Merlin doesn't want to talk about the topic. He thanks Reynard for the job and warns him to be careful about what he says about the Klan. Reynard tries to explain to him that the newspaper business is all about truth. As Merlin leaves, Reynard gives him a set of keys for the office and the truck.

Over at Pettibone Grocery, Doris is helping Olive with her groceries while Viola looks on. Olive asks if Viola is coming to church on Sunday. She doesn't think so. Harvey enters and tells Viola that Johnny Reeves, the preacher, had blessed them with a sermon when he picked up groceries for his mother. Johnny had said that the average woman is happiest when she prepares food in her own kitchen and sits down with the family to enjoy it. Viola asks if Sara was in the store when he said that. Harvey tells her that Johnny waited until she left.

Sara never got married because her father always left her mother with the children and the chores. Her mother was always working in the home. Her father got a holiday once and awhile, but her mother never did.

At the store the women gossip about Sara. After Olive exits, Viola tells Doris that she'd join the Catholic Church before she'd join the Klan no matter what Harvey says.

Sara is picking peas in her garden when Esther comes in holding the dog dish. Esther calls for Jerry, but Sara tells her that she doesn't think Jerry is coming home anymore. Ira enters holding a newspaper. He's seen an advertisement for an apartment, but Sara insists that Ira and Esther stay with her. Sara tells him that moving won't get the Klan to leave him alone. Ira is concerned about Sara's well-being, but Sara insists that they stay. Sara can't imagine a life without Esther.

The scene transitions back to the investigation. Constable Johnson and Reynard are examining the porch. Constable Johnson thinks the gunman must have made his way along the river, but there are no tracks. Sara tells Constable Johnson that she didn't hear or see anything partly because the train was passing through. Sara had found Jerry dead a few weeks back, so he didn't make any noise when the gunman came. Constable Johnson thinks that the gunman had to know his way along the river because of it being so dark. The path is where Esther and Sara used to pick flowers.



The scene shifts to the field where Sara and Esther are gathering flowers. Esther is practicing saying the names of the flowers – violets, saxifrage, and cowslip. Esther can't quite say cowslip, so Sara tries to explain that it is what Bossie the cow wears under her best dress when she goes to Sunday church. Esther doesn't understand. Sara tries again and explains that if Bossie were Jewish she would wear it at temple. Sara leaves Esther to pick flowers while she goes to milk Bossie, but makes her promise to stay where she is. Suddenly, we hear the

booming voice of Johnny. Esther crouches down. Johnny enters holding Doris by the hand. He is giddy and playful, a stark contrast to his more serious public demeanor. Johnny pulls Doris closer and kisses her. Doris tells him he shouldn't kiss her, at least not where someone might see them. Johnny reassures her that no one is there. He picks a cowslip and gives it to her. Esther gets up to say cowslip and startles Johnny and Doris. Doris tries to leave, but Johnny restrains her. Doris is afraid because Esther knows who she is from Sara's visits to Pettibone Grocery. Finally she gets away and leaves. Johnny shakes his finger at Esther. He tells her to keep her mouth shut and warns her that she and her father are being watched. Esther shakes her finger back at Johnny. He departs just before Sara enters. Sara asks what's been going on and Esther tells her that the preacher man was picking flowers and that they had a good game of yellings and shakings.

In another part of town Leanora is listening to the radio while Mr. Field paints. The music makes Leanora want to dance, but she would never dance at Mr. Field's house. Instead, she takes the tunes home in her head and dances to them later. When the news comes on they talk about Bobby Franks, a rich boy from Chicago, who was kidnapped. He was murdered before his father could pay the ransom. He was the same age as Leanora. Leanora asks Mr. Field if he'd like to go for a walk so he could remember things to paint. He responds that he doesn't need to go out to remember, he already has all of the



# SETTING THE STAGE: SYNOPSIS

memories he needs. He tells her that maybe one day they can take a walk together.

At the newspaper office two days after the shooting, Reynard is working on the latest addition of the paper. One of the articles is about Bobby Franks. The Chicago police solved the murder. Two college boys, Leopold and Loeb, killed Bobby. Constable Johnson looks at the article. He says that he needs a witness in order to solve the shooting. Reynard suggests talking with Esther, but Constable Johnson doesn't think a six-year old child can testify in a court of law.

The scene shifts to Pettibone Grocery days before the shooting. Harvey is looking through a stack of 78 rpm records. Viola enters and sees his stack of records. She asks him why he buys so many. He says that he likes listening in peace in his own chair rather than trying them out at the store. Viola is obviously upset. She was hoping to put a new linoleum floor in the kitchen, which won't be possible due to Harvey's spending on the records.

Over at the newspaper office Merlin and Willie are sitting on the steps talking about the Franks case. Willie asks Merlin if he's ever killed anyone. Merlin says that he hasn't, but that he could if he wanted to. The two wonder what it would feel like to kill someone. Merlin tells Willie that Mary's mom is coming home and that he and Mary are going to go live in Chicago. Willie asks if they have the Klan in Chicago. Merlin tells him the Klan is everywhere.

By mid summer, the Klan was meeting regularly in Revelation Falls. Merlin would go to meetings when he could with Johnny, Harvey, and Doris. On the Fourth of July the Klan made a pine tree cross, which they soaked in kerosene and lit on fire. Johnny said that the cross was a beacon calling all Protestants to band together for the sake of home and country. The whole town could see the fire on the hill. Families gathered on the green, drawn by the fire and the singing of "America". Leanora crept down the hall of her house and into the closet so she couldn't see the flames, but no matter how she turned; the light from the cross came in under the door. Sunrise did little to dispel the fear that had settled on the town.

Esther goes with Sara to run errands in the morning, because Sara is afraid to go out due to the night's events. While Sara runs to buy more flour, Esther waits outside her father's shop. Harvey steps outside and frowns at Esther. Esther tells him that she thinks that Jerry, the dog, took a ride on the heaven train. Harvey does not reply. He sees Leanora coming, scowls, turns his back, and returns to his shop. Leanora stops to talk with Esther about the heaven train. Leanora tells Esther that she doesn't think people ever come back after riding on the heaven train. Leanora says goodbye and heads toward Mr. Field's. Esther strays from the porch and winds up standing right in the middle of the railroad crossing. She stood there still as a rock, gazing up at the train expecting it to stop and let her on. The men on the train saw Esther, and they set their brakes, but the train was so heavy there was no way it could stop in time. Now the whole town is out and watching. When Sara sees what is happening, she screams and has to be held

back. Ira sees his daughter and starts forward just as Leanora runs on, heading for Esther. Leanora dives in front of the train and snatches Esther from beneath the very shadow of the locomotive. Ira and Sara run to the girls. Esther is fighting with Leanora because she pushed her. What Esther doesn't understand is that Leanora saved her life.

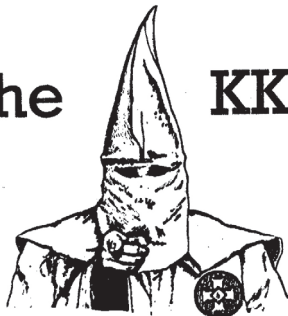
Over at Pettibone Grocery Harvey shows Viola a note from Johnny's mother. Johnny's mother thinks Johnny's in trouble because she caught him with a young girl. She asks if the Klan can help him. Viola asks Harvey what business is it of his. Harvey responds that it is Klan business, which Viola doesn't understand. She asks him what he means and he tells her she asks too many questions. She disagrees – she thinks she doesn't ask enough.

At Mr. Field's house Leanora is watching Mr. Field paint. She holds an opened letter, which she fiddles with while Mr. Field tells her about his woodwork. Mr. Field asks her what is on the piece of paper she's fretting over. Leanora tells him that someone wrote a letter to her and her father telling them that they don't belong. Mr. Field tells her that scoundrels who write unsigned letters and hide under hoods and robes don't belong and that one day sensible folk will see through their lies. Mr. Field tells Leanora to take the letter to Constable Johnson. He also tells her how proud he is of her for saving Esther.

In another part of town, Johnny Reeves staggers in talking about the Klan. The Klan visited him dressed in their hoods and robes to throw him out of the Klan. Sara and Esther come across him on their way to fish. Sara tries to help him, but he refuses. He blames the Klan's visit on Esther and staggers away.

At Pettibone Grocery, Constable Johnson comes to visit Harvey about Leanora's letter. Harvey says that he knows nothing about it. Constable Johnson probes deeper. Harvey says that people blame everything on the Klan now, even if a dog dies. Constable Johnson tells Harvey that whoever sent the letter is a coward. He gets nowhere with Harvey, so he decides to question Johnny. Harvey tells him that there is no need because they threw Johnny out of the Klan.

The KKK



Wants You!

The scene transitions back at the newspaper office where Constable Johnson and Reynard are still conferring about the shooting. Reynard tells Constable Johnson that he hasn't heard anything of Merlin until this morning. Today he received the set of keys he had made for him in the mail. Reynard questions Constable Johnson about speaking with Esther again. He suggests having Sara talk to her.

At Sara's house she tries to get Esther to remember what happened the night her father was hurt. All she can remember is that someone shot her father. She remembers the blood and talking with him, but the blood kept coming. Esther does not tell Sara, but she did see who shot her father and she told God.



## SETTING THE STAGE: SYNOPSIS

Constable Johnson runs into Mary on the street. Constable Johnson wants to ask Mary a few questions about Merlin. Mary is sure that Merlin didn't shoot Ira. She tells Constable Johnson that the two of them were going to get married, but now he's gone.

At Pettibone Grocery Olive and Viola are gossiping as Doris listens. Olive tells Viola that she saw Johnny Reeves climb to the top of the steel bridge over the river. Constable Johnson tried to talk him down, but it didn't do any good. He told Constable Johnson that he was afraid of the Klan and then he jumped. The body was never found.

In the newspaper office Constable Johnson is sure that Merlin is the one who shot Ira. Reynard isn't so sure. He believes that if it is the case the Klan put him up to it.

Mary receives a letter that Merlin is coming home. He's tired of running. Constable Johnson arrests him when he arrives back in town.

Leanora and Mr. Field are talking about Merlin's arrest. Mr. Field asks Leanora what Merlin is like and she tells him Merlin is mean. Mr. Field says that you'd have to be mean to shoot a man for no reason at all. Leanora asks Mr. Field's what she should do if she knew someone didn't do something that everyone said they did do. Mr. Field tells her he'd tell the truth even if the person had done other bad things because not telling the truth would be a bad thing too. After speaking with Mr. Field, Leanora went to tell her story about seeing Merlin the night of the shooting to Constable Johnson.

In the jail, Constable Johnson uncuffs Merlin. Leanora told the judge that Merlin was innocent. Constable Johnson questions Merlin about what he was doing at the Sutter's well that night. Merlin tells him that he was asked by the Klan to pour rat poison into their well. Harvey told him that it would only make them sick, but he couldn't do it. When he saw Leanora he remembered her racing the train and just couldn't do it. When Merlin told Harvey he said the Klan would come after him, so he had to run. Constable Johnson is puzzled. He still can't figure out who shot Ira. Constable Johnson asks Merlin why he came back. He replies that Johnny Reeves was always two steps behind him. Constable Johnson tells him that Johnny jumped off the big arch bridge three weeks ago. Merlin looks as though he's seen a ghost.

At Pettibone Grocery Harvey looks around for his phonograph and records. Viola hands Harvey a note. The note reads that Harvey has donated his phonograph and records to the Winslow Home for the Aged. Harvey asks Viola why she donated them. She tells him that she is trying to buy back his good name, but that the Klan makes it awfully hard to do. She hands him an apron and tells him to prepare supper while she sits out on the porch.

Merlin, now freed, continues to look over his shoulder, but the hoods and robes have vanished from Vermont.

Constable Johnson and Reynard are waiting at the train station. Esther comes to greet them, pulling Sara behind her. Esther is excited because her father is coming home. Sara tells Constable Johnson not to bother Ira with questions about the shooting. Reynard asks if Sara ever spoke to Esther about that night. She tells him that she did and that she thinks Esther saw who shot her father, but that she won't talk about it. She tells the two men that all Esther said was that she chose to talk to God because he would know the right thing to do. Reynard states that they will never know who is responsible, but Sara thinks the whole town is. As the train pulls to a stop, Ira enters and embraces Esther.

## CLASSROOM DISCUSSION STARTERS

*Taken directly from: <http://www.kidsreads.com/clubs/club-witness.asp>*

Archbishop Desmond Tutu of South Africa has said: "If you are neutral in situations of injustice, you have chosen the side of the oppressor." What does he mean by this? Which characters in WITNESS attempt to remain neutral in this situation? Which of them changes his or her position of neutrality?

The American Heritage Dictionary defines the word "witness" as "One who has seen or heard something . . ." or "an affirmation of a fact, statement, or event." Who are the witnesses in this story and what have they seen or heard? What does each of them affirm to be true? Why do you think the author chose this title for the book?





# ABOUT THE ORIGINAL AUTHOR

Taken directly from: <http://www.lfpl.org/pdf/discussion%20guide%20-%20witness.pub.pdf>

K

aren Hesse has always loved books. When she was a young girl she would climb the apple tree in her back yard and there, she says, "cradled in the boughs of the tree, I spent hours reading." Another place Hesse spent a lot of time was her local library where she read everything she could get her hands on. As a teenager she began to read adult novels and says that the book that changed her life was *Hiroshima* by John Hersey. She says that when "... [she] closed the covers of *Hiroshima*, [she] closed the door on [her] childhood." In 1971 Hesse got married and, while living in Norfolk, Virginia, she began to write poetry and give readings and by the mid 1980s she had begun to write children's books. Her first book to be published was *Wish on a Unicorn*, which was published in 1991. The inspiration for Hesse's work comes from real life experiences and from the world she has observed on her travels.



## Awards and Recognition

1992 Poetry Society of Vermont

1998 Newbery Medal for *Out of the Dust*

1998 Scott O'Dell Award for Historical Fiction for *Out of the Dust*

2002 Christopher Award for *Witness*

# A CONVERSATION WITH KAREN HESSE

Taken directly from: [http://content.scholastic.com/browse/collateral.jsp?id=1367\\_type=Book\\_typeId=3224](http://content.scholastic.com/browse/collateral.jsp?id=1367_type=Book_typeId=3224)

## How did you become interested in writing this story?

In 1997, while returning from a speaking engagement, I spent the last moments of my flight skimming the airline magazine and came across a short piece about the Ku Klux Klan in Vermont in the 1920s. I read the item, shaking my head in disbelief. Back home I wasted no time in attempting to disprove the article, but to my surprise it was correct. I read Maudean Neill's book about the Klan in Vermont, wrote to her about her research and tried to imagine how I might take this episode in history and craft a compelling story from it.

## Did you know from the beginning how you wanted to write it?

No, I hit one dead end after another, so I finally tucked the idea away and worked on something else. A few years later I received an e-mail from my editor with the subject line: "Book Idea?" The message, which followed, read simply, "Remember *Spoon River Anthology*?" Suddenly the back corner of my brain flooded with light. I had performed *Spoon River* in high school. That was it! The path to the Klan project had been there all along, blazed by Edgar Lee Masters.

## How much of the story is based on actual happenings in real life?

I do a lot of research for my books. I borrowed microfilm from libraries across Vermont and read seven or eight newspapers of 1923 and 1924 to get a sense of how much attention Vermonters paid to the Klan and what other events were going on at the time. One story in Maudean Neill's *Fierce Crosses in the Green Mountains* caught my interest, about a Klan family that had taken in a man and a child. The man and his son were not Jewish but certain people in the community thought they were and told the family they would have to leave the Klan because they were "harboring Jews." Many events in the book were inspired by news articles I came across, but that story gave me the human hook I needed to land the book.

## Were some of the voices easier to write than others?

My gut knotted as I wrote from the point of view of characters whose lives were rooted in bigotry. But there were also narrators who made my heart soar. Disabling my censor, allowing each character to speak his or her mind, I have, in *Witness*, attempted to piece together a mosaic of a community giving birth to its conscience.





# PRE-SHOW QUESTIONS

1. How would you define **courage**? Share an example of a time when you displayed courage—why did you decide to perform this courageous act and how did it make you feel afterwards? When have you witnessed others performing acts of courage?
2. Prejudice is defined as an adverse judgment or opinion formed beforehand or without knowledge or examination of the facts. Why do you believe people form prejudices of others? What can we do to eliminate prejudices in our community, country, and world?
3. It takes a great deal of courage to stand up for something that is happening that you know is not ethically right. What would you do if you were the only witness to an incident that resulted in the harm of others?
4. It is said that actions speak louder than words. What actions can we do to promote justice, tolerance and respect for others in our community?

# SUGGESTED READING



*Letters From Rifka*, by Karen Hesse  
*The Music of Dolphins*, by Karen Hesse  
*Out of the Dust*, by Karen Hesse  
*Phoenix Rising*, by Karen Hesse  
*Bat 6*, by Virginia Euwer Wolff  
*Circle of Fire*, by William Hook  
*Give a Boy a Gun*, by Todd Strasser  
*Summer Battles*, by Ann R. Blakeslee  
*Nothing But the Truth*, by Avi  
*To Kill a Mockingbird*, by Harper Lee  
*The Wave*, by Todd Strasser  
*The Christmas Menorahs: How a Town Fought Hate*,  
by Janice Cohn  
*The Decade that Roared*, by Linda Jacobs Altman  
*Hate Crimes*, by Laura D'Angelo  
*Hoods: The Story of the Ku Klux Klan*,  
by Robert Ingalls  
*The Ku Klux Klan: America's Recurring Nightmare*,  
by Fred J. Cook  
*Teaching Tolerance: Raising Open-Minded Empathetic  
Children*, by Sara Bullard



# 1920'S HISTORICAL OVERVIEW

## History Classroom Information

Taken from: [http://www.digitalhistory.uh.edu/resource\\_guides/content.cfm?tpc=23](http://www.digitalhistory.uh.edu/resource_guides/content.cfm?tpc=23) and <http://www.sparknotes.com/history/american/depression/summary.html>

The 1920s was a decade of exciting social changes and profound cultural conflicts. For many Americans, the growth of cities, the rise of a consumer culture, and the so-called “revolution in morals and manners” represented a liberation from the restrictions of the country’s Victorian past.

The Roaring Twenties ushered in an exciting time of social change and economic prosperity, as the recession at the end of World War I was quickly replaced by an unprecedented period of financial growth. The stock market soared to unimaginable heights, buoyed by the so-called second Industrial Revolution of the turn of the twentieth century, which saw the development of new inventions and machines that changed American society drastically. For example, industry leader Henry Ford developed the assembly line, which enabled mass production of the automobile—the invention that changed the nation more than any other during the era. The car helped give rise to subur-

ban America, as thousands of middle-class Americans left the congested cities for nicer communities in the city outskirts. The airplane, radio, and motion picture ranked with the automobile as popular new inventions of the time.

However, for many others, the United States seemed to be changing in undesirable ways. Sudden changes in the social fabric spawned a reactionary backlash in the name of preserving American heritage, tradition, and culture. The result was a thinly veiled “cultural civil war,” in which a pluralistic society clashed bitterly over such issues as foreign immigration, evolution, the Ku Klux Klan, and race. The Red Scare of 1919–1920, in which hundreds of socialists were persecuted, was just the first instance. The more sweeping Emergency Quota Act and Immigration Act of 1924 effectively slammed the door shut on all “undesirable” and “unassimilable” immigrants.

The economic prosperity of the Roaring Twenties bypassed many groups of Americans. Big business reigned supreme and labor movements dwindled. Income was poorly distributed and the farm sector was mired in depression. These factors contributed to the onset of the Great Depression in 1929.

# MINSTREL SHOWS

## History Classroom Information

Taken directly from: [http://en.wikipedia.org/wiki/Minstrel\\_show](http://en.wikipedia.org/wiki/Minstrel_show)



The minstrel show, or minstrelsy, was an American entertainment consisting of comic skits, variety acts, dancing, and music, performed by white people in blackface or, especially after the American Civil War, blacks in blackface.

Minstrel shows lampooned black people in disparaging ways: as ignorant, lazy, buffoonish, superstitious, joyous, and musical. The minstrel show began with brief burlesques and comic entr’actes in the early 1830s and emerged as a full-fledged form in the next decade. By the turn of the century, the minstrel show enjoyed but a shadow of its former popularity, having been replaced for the most part by vaudeville. It survived as professional entertainment until about 1910; amateur performances continued until the 1960s in high schools, fraternities, and local theaters.

As blacks began to score legal and social victories against racism and to successfully assert political power, minstrelsy lost popularity.

Blackface minstrelsy was the first distinctly American theatrical form. In the 1830s and 1840s, it was at the core of the rise of an American music industry, and for several decades it provided the lens through which white America saw black America.



# THE KU KLUX KLAN

## History Classroom Information

Taken from: [http://en.wikipedia.org/wiki/Ku\\_klux\\_klan](http://en.wikipedia.org/wiki/Ku_klux_klan) and <http://www.u-s-history.com/pages/h1381.html>

**Ku Klux Klan (KKK)** is the name of several past and present secret domestic militant organizations in the United States, generally in the southern states, that are best known for advocating white supremacy and acting as terrorists while hidden behind conical masks and white robes. The KKK has a record of terrorism, violence, and lynching to intimidate, murder, and oppress African Americans, Jews and other minorities and to intimidate and oppose Roman Catholics and labor unions.



The first Klan was founded in 1865 by veterans of the Confederate Army. Its purpose was to restore white supremacy in the aftermath of the American Civil War. The KKK quickly adopted violent methods. The increase in murders finally resulted in a backlash among Southern elites who viewed the Klan's excesses as an excuse for federal troops to continue occupation. The organization declined from 1868 to 1870 and was destroyed by President Ulysses S. Grant's passage and enforcement of the Civil Rights Act of 1871.

In 1915, a new Klan was started in Stone Mountain, Georgia, by William Simmons, a Methodist minister who had taken inspiration from the favorable portrayal of the Klan in D.W. Griffith's epic film, *The Birth of a Nation*. The new Klan grew rapidly in another period of postwar social tensions. After World War I, many Americans coped with booming growth rates in major cities, where numerous waves of immigrants from southern and eastern Europe and the Great Migration of Southern blacks and whites were being absorbed. After World War I, labor tensions rose as veterans tried to reenter the work force. In reaction to these new groups of immigrants and migrants, the second KKK preached racism, anti-Catholicism, anti-Communism, nativism, and anti-Semitism. Some local groups took part in lynchings, attacks on private houses and public property, and other violent activities. Members used ceremonial cross burning to intimidate victims and demonstrate its power.

The second Klan was a formal fraternal organization, with a national and state structure. At its peak in the mid-1920s, the organization included about 15% of the nation's eligible population, approximately 4–5 million men. Members served in state

legislatures and Congress, and were elected to the governorship in several states.

The central Klan offices marketed regalia and literature to local units, but agendas were molded by community conditions and concerns. Blacks were the subject of Klan activity in both the North and South, as were Jews, Catholics and immigrants. The Klan also organized to oppose the teaching of evolution in the school and efforts to repeal prohibition. Probably the majority of Klan members confined their opposition tactics

to parading and burning crosses, the latter an innovation of the new Klan. However, violence was not uncommon — public whippings, tarring and feathering, and lynching occurred in many sections of the country.

Klan members adopted masks and robes that hid their identities and added to the drama of their night rides, their chosen time for attacks. Many of them operated in small towns and rural areas where people otherwise knew each other's faces, and sometimes still recognized the attackers. "The kind of thing that men are afraid or ashamed to do openly, and by day, they accomplish secretly, masked, and at night." With this method both the high and the low could be attacked. The Ku Klux Klan night riders "sometimes claimed to be ghosts of Confederate soldiers so, as they claimed, to frighten superstitious blacks.

The Klan's popularity fell rapidly during the Great Depression, and membership fell further during World War II. The name Ku Klux Klan has since been used by many independent groups opposing the Civil Rights Movement and desegregation, especially in the 1950s and 1960s. During this period, they often acted with impunity by forging alliances with Southern police departments or with governor's offices. Several members of KKK-affiliated groups were convicted of manslaughter and murder in the deaths of civil rights workers and children in the bombing of the 16th Street Baptist Church in Alabama, the assassination of NAACP organizer Medgar Evers, and the murders of three civil rights workers in Mississippi. Today, researchers estimate there may be more than 150 Klan chapters with 5,000-8,000 members nationwide. The U.S. government classifies them as hate groups, with operations in separated small local units.





# THE BOBBY FRANKS CASE

## History Classroom Information

Taken directly from: [http://chicago.urban-history.org/scrapbks/leo\\_loeb/ll\\_txt01.htm](http://chicago.urban-history.org/scrapbks/leo_loeb/ll_txt01.htm)

# The Chicago Daily News

## May 31, 1924

### Loeb, Leopold Tell How They Lured Boy Into Car, Slew Him

Two mentally gifted university students, sons of wealthy Hyde Park families, confessed to kidnapping and murder of 14-year-old Robert Franks today to the last detail of plot and execution.

They are Nathan Leopold, Jr., son of the millionaire president of the Fibre Can company, and Richard Loeb, whose father is a vice-president of Sears, Roebuck & Co.

They kidnapped the Franks boy in Ellis avenue, near his home and there, as the first step in what was to have been a series of similar crimes, conceived for money and "in a spirit of adventure."

With Robert in their car, sitting in the front seat, the kidnapers turned east from 49th street and Ellis Avenue and a moment later the one in the back seat, supposedly Leopold, grasped the captive with a hand over his mouth and then swung the steel chisel on his head.

**Victim Strangled to Death**  
The boy moaned. To stifle the sound, according to of-

ficial quotations from the confessions, a hand was kept over his mouth until a rag could be stuffed in and got blows on the head that caused death.

It was then about 5:30. Robert was dead five minutes after he left his homeward way to get into the automobile.

Leopold and Loeb set about their plans of ruining identification, by sprinkling acid in the boy's face and undressing him. They drove out south to hide the clothing and then, about 9:30, went to the swamp. Leopold had a pair of rubber boots. He got out and Loeb handed the dead boy to him.

**Elated, Wash Blood Off Car**  
The young murderers went directly home from their gruesome chore, apparently in a frame of mind more elated at the success of their plans than of horror at what they had done. They washed all the blood they could detect from the rented car, as it stood in the Loeb yard, then went to his room and after a game of casino went to sleep. The next morning they no-

ticed some blood on the car they had overlooked. They went over it carefully and removed every stain except some smears on the robe that resisted their best efforts. When they returned the car they held out the robe and three days later, Saturday, took it out along the lake shore and tried to burn it.

Those details and all others of preparation, murder and concealment were told freely by the kidnapers once their resistance had been overcome. Evidence dug up by two young reporters for The Daily News, college mates of the suspect, hastened the confessions by revealing flaws in the alibi story. Cornered, discredited, beaten, the murderers told the truth.

**Began Plot Last Winter**  
They planned the crime that baffled all Chicago as long ago as last November, they said. They selected as victims the Franks boy, the grandson of Julius Rosenwald, president of Sears, Roebuck & Co., and the son of Attorney David Levinson, 5201 Ingleside Avenue.

Then they began, with a craft scarcely paralleled in criminal history, to set the stage in such a way that they could operate without danger of detection. To begin with they had the advantage of position. Their parents are friends and social equals of the rich men they had in mind as victims. All are Jews. All live in the same exclusive section of Hyde Park.

**Set Up Dual Lives**  
This advantage they supplemented by establishing

fictitious identities, through registries at hotels here and in other towns, bank accounts and the like. All steps in the actual commission of the crime were rehearsed and checked with safety in view.

On Wednesday, May 21, they were ready, with a ransom letter so phrased that it could be delivered to the parents of any one of the three victims they had chosen. They rented a car and set out.

Chance threw the 14-year-old Franks boy in their path. They got him into their car by inviting him to play tennis at Loeb's. Then they killed him.

**Goldily Await Ransom**  
The burial over, they mailed their ransom letter to Franks and sat down to await delivery of the \$10,000 they had demanded. They were sure Franks would pay. They even took the first steps, the next day, toward collecting by the unexpected discovery of the slain boy's body.

**Boys Confident of Safety**  
They were confident they could not be caught. They had been too careful, too wise. Their confidence endured from that day to this morning. It was so strong that Loeb actually figured in the hunt for the slayer at one stage, helping one of the reporters who was instrumental later in bringing him to justice.

As spectators with neighborhood interest, they watched every step of the search, without a moment of worry. And why not? They were beyond suspicion. Leopold's father is president of the Fibre Can company, several times

a millionaire. Loeb's father is vice-president of Sears, Roebuck & Co.

And the students had positions of their own—"fraternity men, good fellows, "sharks" at their studies. Leopold was a Ph.D. at 18 (a year ago) and a brilliant student of law. Surely they were safe.

But their confidence, their astonishing aplomb had deserted them at dawn today, when daylight began creeping through the dusty windows of the Criminal court building to reveal the climax of the terrible drama.

**Loeb's Spirit Cracks**  
Lately so cocksure, so flip in the face of questioning, the lads had wilted. Loeb sat slumped in a chair in one room, his face yellow with fear, for they had trapped him. In stammering, gasping sentences, the beginnings of the story were coming from him.

In another room was the brilliant Leopold, ashen, haggard, on the rock. He, too, was "cracking."

Presently they were brought face to face, with a table between them, and their half confessions, each throwing the burden on the other fellow, were read to them. They cursed each other, shouted hysterical charges and denials and threats. Then the cold truth of their fix sobered them. They sat shaken and beaten to dictate jointly their real confession.

Please see "Plot," next page



LEOPOLD-LOEB TRIAL OPENING DRAWS NATION'S INTEREST

Nathan Leopold, one of the two wealthy youths, who in the trial of Robert Franks, confessed to kidnapping and murder of 14-year-old Robert Franks.

Richard Loeb, who with Nathan Leopold, from the highway, kidnaped and murdered the Chicago boy who was the victim of the Franks case.





# THE BOBBY FRANKS CASE

## History Classroom Information

Taken directly from: [http://chicago.urban-history.org/scrapbks/leo\\_loeb/ll\\_txt01.htm](http://chicago.urban-history.org/scrapbks/leo_loeb/ll_txt01.htm)

*Plot, continued from page 1*

Sate's Attorney Crowe seized the stenographers' notes immediately, locked them in a bank vault and hustled the lads out of sight. His motives weren't explained.

### Find Confession Detail Exact

The confession complete, the state's attorney and his men, with detectives as an escort, took the two students out to go over the whole course of plot and crime. In every detail they found corroboration. The confession, unique in that respect, had been an exact statement of what happened. Once they had broken, the students poured out the precise truth about their crime.

### Scene Makes Crime History

No comparable scene ever was enacted inside the dingy walls of the Criminal Court building, where men and women of all degrees have confessed crimes of all sorts of have withstood triumphantly the efforts of detectives to lead them into guilty admissions.

Pitted against two sharp-witted youths, college trained and worldly wise, were the state's attorney himself and his keenest assistants, and the best detectives of the police force. For twenty-four hours the advantage was all with the suspects. Then unexpected evidence, much of it turned up by two reporters for *The Daily News*, who were colleagues of Loeb and Leopold, disposed of the careful alibis the pair had told.

As their alibis broke down the suspects' assurance vanished. Presently, trapped in lie after lie, they broke down completely and gave up the whole story to their questioners.

### Break Nearly at Same Time

"Strange to say, both boys started talking at almost the

same time, although they were in different rooms," Mr. Crowe said. "Mr. Sarbaro and I were questioning Leopold and across the hall Chief Hughes and Mr. Savage were with Loeb."

Stenographers took down the almost unbelievable tale as it fell from the boys' lips. When it had been completed, Leopold and Loeb, according to Mr. Crowe, signed the shorthand notes. Mr. Crowe locked the notes at once in a loop safety vault, but related from them all account of the kidnapping and murder as composed from the two sets of notes.

So elaborate were the kidnapping plans that they took Leopold and Loeb nearly seven months to perfect in their minute details. Not the slightest preparation, they thought, had been overlooked. It was to be the perfect crime and that expected accomplishment, the boys indicated, was to thrill them as much as \$10,000 "easy money."

### Set Up False Identities

Conceived last November in this spirit of marching wits with the law, Leopold and Loeb started at once to lay groundwork. Even before taking up details of the actual kidnapping, they realized that certain preliminaries were necessary against the time when they might be hunted men. Most important, they decided, would be a well-established set of false identities.

Both boys undertook this by registering under assumed names at hotels in Chicago and other Illinois towns. That was done so long before the kidnapping that they were confident of being able, in an emergency, to pose safely in altogether different characters.

The Morrison was one of the hotels used. There Loeb

registered as Mordin D. Ballard of Peoria, on May 7. He checked out next day, leaving an unpaid bill of \$8.20, and a grip containing four textbooks. The grip and the books were found to-day. Loeb's university library card was in one of the books. The Trentler Hotel, at Oakwood and Grand Boulevards, was another of the kidnapers' stopping places.

### Money Ready for Flight

Along about the same time Leopold went to Peoria, and Loeb to Morris, Ill., both opened checking accounts and registered at hotels. The purpose of those excursions was not only to confuse their identities the further, but to provide "getaway" money in case they were forced to flee from Chicago.

No criminal in fiction was more far-seeing or tireless in his preliminaries. That was part of the thrill that came to the two lads in the employment of brains, social standing and wealth to the execution of their crime.

With the first steps covered, they turned to consideration of the crime itself and gave it as much care.

Three sons of wealthy Jewish neighbors, Robert Franks among them, were selected as possible victims. A letter, the now famous ransom note of "George Johnson" was typed, sealed in an envelope and stamped for special delivery. That was done several days, perhaps a fortnight, before the kidnapping.

The youths went over every step of the planned crime, from covering their trail by renting an automobile to selecting the dismal, remote spot for hiding the body. All was ready and a week ago Wednesday they went in search of a victim.

In the automobile they had chartered under false names

Leopold and Loeb cruised along Ellis Avenue. The homes of the three boys they had selected were within a few blocks. Any of them might appear in a situation favorable for a swift, silent kidnapping.

### Get Boy Into Auto

Robert Franks at that moment walked from the Harvard school playground, where he had been umpiring a baseball game, and started south in Ellis Avenue toward his home, three blocks away. He had gone a block or two when the kidnapers' automobile stopped beside the curb.

According to Mr. Crowe's version of the confessions, Loeb, who frequently played tennis with Robert, invited him to hop in and ride to the tennis court.

Five minutes later or in less time Robert Franks lay dead in the automobile, his head battered with the cold chisel wrapped in surgical tape.

### Cruised Around with Body

The death car, with the youthful kidnapers, encouraged by the success of their first awful step, and the little neighbor boy crumpled in a heap at their feet, rolled here and there about the south side until "heavy dusk." Then it was swung southward, to the bleak marshland which Nathan Leopold knew step by step from having studied bird life there.

The dead boy, stripped of every stitch of clothing was pushed out of sight in the railway culvert. A short time later his garments had been hidden and the typewriter, the only possible telltale of the ransom letter writer, flung into the Jackson park lagoon.

How They Were to Get Cash  
The students' plans for collecting the ransom from the

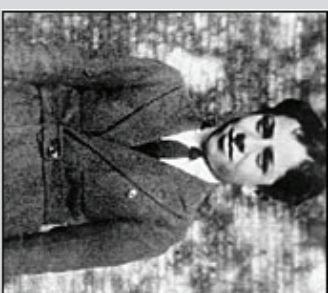
father of their first victim were no less shrewd than their preparations for the crime itself.

Franks, after getting the letter demanding ransom, was instructed to go to a certain drug store in the East 63rd Street. In his excitement he forgot the address and didn't go, and a few minutes later learned that his son was dead.

Had he gone there he would have been told by telephone to look in a certain refuse box on the curb nearby. There he would have found a letter telling him to board a designated Michigan Central railroad train at the 63rd Street station. Even the coach and the seat in the coach would have been indicated in the letter.

After passing a certain station farther south he would have watched, by instruction, for a designated signboard. At the sight of it his course would have been to open the window and at the next crossing throw his bundle of money from the window.

Leopold and Loeb had planned to be at the crossing in an automobile.



# FREE VERSE POETRY

## Language Arts Classroom Activity

Taken directly from: [http://www.readinga-z.com/poetry/lesson\\_plans/freeverse/freeverse\\_print.html](http://www.readinga-z.com/poetry/lesson_plans/freeverse/freeverse_print.html)

Karen Hesse chose to tell the story of *Witness* in many different voices. The characters speak in a series of free verse poems, each having his or her own distinct voice.

**Free verse poetry** is free from the normal rules of poetry. The poet may choose to include some rhyming words but the poem does not have to rhyme. A free verse poem may be just a sentence that is artistically laid out on the page or it can be pages of words. Some forms of free verse separate, or split, phrases and words between lines. Punctuation may be absent or it may be used to place greater emphasis on specific words. The main object of free verse is to use colorful words, punctuation, and word placement to convey meaning to the reader.

### Activity

1. Begin by defining free verse poetry to students, and sharing the information above about free verse poetry.
2. Photocopy the free verse poetry on the next page, or write them on the board.
3. Ask students to point out similarities among the poems. Discuss how the lines in the poems break differently.
4. Model reading the poems aloud. Point out how the line breaks affect the reading of the poem. Tell students that the poet often breaks the lines to make a point.
5. Write a version of one of the poems on the board and have them read it aloud. Then rewrite the poem changing the line breaks and the punctuation and read it aloud again.
  - a. Ask students to think again about how the punctuation and line breaks affect how the poem is read. Remind them to pay attention to line breaks when they write their own free verse poem.
6. The first step in writing a free verse poem is to choose a topic. Explain that free verse, like other forms of poetry, can make a seemingly common or ordinary person, place, thing, or experience into something special or extraordinary.
  - a. Encourage students to use their experiences and feelings to brainstorm free verse topics. List students' responses on the board.
7. Choose one of the suggested topics to write a class free verse poem. Write the topic on the board as a title.
  - a. Remind students that free verse is a controlled list of colorful, thought provoking words about a topic. Encourage students to volunteer words, phrases, or sentences about the topic. Write their responses below the topic.
8. After recording student responses, ask them to suggest ways to organize the list so that it conveys meaning in a better way.
  - a. Remind students that all good writers revise their work until they feel that the words say what they want them to say in the best way.
9. Revise the free verse poem several times to model the revision process. Model breaking lines at different points to show how the reading can change.
10. Then have students write their own free verse using the same topic. Encourage them to use their own words and phrases as well as those suggested by the class.
11. Explain that conventional punctuation and capitalization rules don't always apply in free verse poetry. Discuss which conventions might vary and which might not. (For example, proper names should still begin with capital letters; writers should be consistent in their use of words and phrases; writers should also be consistent in their use of writing patterns.) The key issue is comprehension; the poet should use punctuation to convey meaning in order to help the reader understand the poem.
12. Review the meaning and function of the following terms:
  - a. *alliteration*: the repetition of the same or similar sounds at the beginning of words, such as Parson Peters picked a peck of pickled peppers.
  - b. *assonance*: the repetition of vowel sounds within a phrase, such as in crave and rave.
  - c. *internal rhyme*: rhyme within a line or verse, as in boisterous and noisterous.
  - d. *onomatopoeia*: words that sound very similar to the sound they name, such as the buzz of bees, the howl of the coyote, or the snap of twigs.
13. Discuss how using alliteration and onomatopoeia can help poets convey a stronger meaning in their poetry. Encourage students to include alliteration and other poetic devices, such as onomatopoeia, internal rhyme, or assonance in their poetry writing.
14. Celebrate the writing process by having students read their poetry aloud with fluency, rhythm, and expression.
15. Encourage students to share their writing by holding a poetry slam. Have poets perform a free verse poem of their own on any subject. Give them a three-minute time limit. Have the audience, or class, score each poem on a scale of 0.0 - 10.0, considering both content and performance. Have the judges drop the highest and lowest scores and add the remaining scores together. Allow the highest scorer to perform twice at the next slam.



# FREE VERSE POETRY

Language Arts Classroom Activity

## *Heroes Are*

sometimes  
courageous collaborators,  
sometimes  
originators of opportunities,  
sometimes  
champions of coincidence or circumstance.  
Sometimes  
heroes act through intelligence  
and at other times  
through ignorance.

## *A Hero Could Be*

a main character in some work of literature,  
simply a person,  
or perhaps a mythological being of great courage and strength,  
someone with a cause,  
perhaps even a sandwich. . .  
or,  
a hero could be you!

## *Heroes May Be*

Boisterous, bold, brash, and loud - Yee Haw!  
Or swift, silent, and sly - Woosh,  
Or even filled with woes - Boo hoo.  
They may crave attention - Ta da!  
Or they may ask for no one to mention - Shhhh. . .  
Just how they made a difference.



# POINT OF VIEW

## Language Arts Classroom Activity

Adapted from: <http://www.learnnc.org/lp/pages/2846>

*Woman, you got a funny way of looking at things, you know.* - Harvey

WITNESS is a historically accurate chronicle that explores race and identity from every possible point of view.

### Activity

1. Begin by asking students to “act-out” a scene of a family setting the table. Cast the characters of “parent,” “older sibling,” “younger sibling,” and “guest.”
2. The first time through, allow the students to play out the action of the scene with little or no dialogue.
3. Next, have them repeat this scene, but this time assign the character “guest” to narrate the scene as it takes place. The “guest,” who was observing this experience would then describe what they observed to indicate third person point of view.
  - a. Do this same activity with the “parent” and one of the “siblings” also narrating the action as it occurs—these characters demonstrating first person point of view.
4. Afterwards, lead the class in a discussion about how the vocabulary used by the narrator reflected either the first person or third person points of view.
  - a. The son/daughter narrator should be using target vocabulary such as “I,” “we,” “my,” etc. as compared to the vocabulary of the guest narrator who would use: “he,” “she,” “they” or the names of the various “actors.”
5. Using richly illustrated, wordless text, such as *Good Dog, Carl* by Alexandra Day, *Window* by Jeannie Baker, *The Grey Lady and the Strawberry Snatcher* by Molly Bang, lead the class through the rich illustrations of the story in order to elicit student responses for each character’s point of view.
6. Inform students that we will be rewriting this story from different characters’ points of view.
7. Allow each student to choose a character, and which point of view they want to portray in their narrative: first person or third person. Students should use brainstorming techniques to plan their imaginative narrative and then begin writing a rough draft.
8. After going through a number of edits and class editing activities, Students will share their version of the book with either the class or in small groups.
9. After sharing, discuss what similarities all characters had, and why, as well as the differences in point of view each character possessed, and why.





# EPISODIC STORY STRUCTURE

## Language Arts Classroom Activity

Taken from: [http://www.writingfix.com/Chapter\\_Book\\_Prompts/PicturesHollisWoods1.htm](http://www.writingfix.com/Chapter_Book_Prompts/PicturesHollisWoods1.htm)

**Episodic writing is a style of writing in which a story is compiled in a series of episodes, or events, that are very loosely tied together. Episodic writing is an advanced form of list writing that builds on themes.**

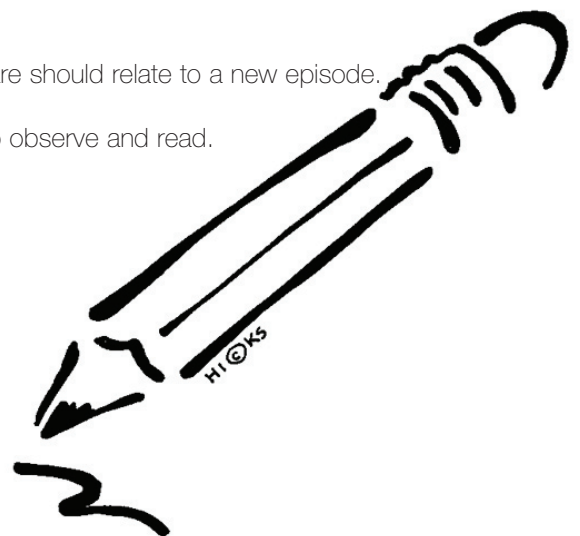
- The writer must put a great deal of focus in the idea development of the story
- The writer's biggest goals are to:
  - a) use strong and memorable details in each episode
  - b) center the writing around a pre-determined theme
- Episodic writing is based thoroughly on a structure, and thinking about structure before writing always leads to better organizational skills.

### Activity

1. Begin by sharing a published model of episodic writing with students. The script for *WITNESS* is written in an episodic structure—you may choose to use the book *Witness* as your example, or another episodic story, such as *Pictures of Hollis Woods* by Patricia Reilly Giff.
2. After talking about episodic writing and hearing an example episode from a book, students should individually brainstorm a list of topics/themes/subjects they could write a series of episodes about. You might have your class share these ideas, and then make a list on the board of topics compiled by the whole class. This might broaden their choices.
3. Once this list is completed have the students individually write a list of “I remember” statements about any or all of the topics that were brainstormed.
  - a. They can then use this list of “I remember statements” to get started writing to a topic episodically.
4. After students have chosen an individual writing topic, hand out the graphic organizer provided in this Enrichment Guide to help them create a central theme by linking their short episodes together. This graphic organizer will also “force” them to pull out the most important details of the stories.
5. Allow students time to write each of these episodes. You may choose to edit these episodes individually in class, or wait to edit until the entire episodic story is complete.

### Extend the Lesson

6. Have students draw a comic strip to illustrate their episodic story—each square should relate to a new episode.
7. Place these episodic story drawings throughout the classroom for students to observe and read.



# EPISODIC STORY STRUCTURE

## Language Arts Student Worksheet

Taken from: [http://www.writingfix.com/PDFs/Chapter\\_Book\\_Worksheets/Hollis\\_Woods\\_Pre\\_Write.pdf](http://www.writingfix.com/PDFs/Chapter_Book_Worksheets/Hollis_Woods_Pre_Write.pdf)

Name: \_\_\_\_\_

Subject for my Episodic Writing Piece: \_\_\_\_\_

This graphic organizer is intended to guide you in picking a theme for your episodes and in following through with that main idea. Since episodic writing is made up of short stories, you need to choose the most powerful, important ideas of the short story. By choosing three important details, you will be more inclined to focus your writing on what is most important, although you are certainly not limited to these three ideas.

**Here are the “rules” to think about as you plan to write your own piece of episodic writing:**

1. The main character should be full of life, constantly changing and evolving.
2. The episodes shouldn't all be the same length.
3. The episodes should appear in chronological order, so as not to confuse the reader.
4. Word choice is very important, and can almost be poetic.
5. The episodes should follow a theme.
6. Episodic writing is much like a television show—following a theme but not necessarily DIRECTLY linked to one another.

**Episode #1 topic (related to subject):**

Important detail #1:

Important detail #2:

Important detail #3:

**Episode #2 topic (related to subject):**

Important detail #1:

Important detail #2:

Important detail #3:

**Episode #3 topic (related to subject):**

Important detail #1:

Important detail #2:

Important detail #3:

**Episode #4 topic (related to subject):**

Important detail #1:

Important detail #2:

Important detail #3:

**Episode #5 topic (related to subject):**

Important detail #1:

Important detail #2:

Important detail #3:



# ALL ABOARD!

## Math/Geography Student Worksheet

Adapted from: [http://www.educationworld.com/a\\_lesson/lesson064.shtml](http://www.educationworld.com/a_lesson/lesson064.shtml)

*But I must say, I never heard of anybody arriving on the heaven train before. It's the Maine Central stops here.* - Percelle Johnson



For more than 100 years, trains were the fastest way to travel from place to place in the United States. Trains, literally, brought Americans together! Many Americans still prefer the comfort and pace of train travel to travel on airplanes or buses. Traveling by train is a great way to see America, they say.

Today, if all the world's train tracks were laid out end to end, they'd stretch more than 800,000 miles. **How many trips to the moon does that equate to? How many times around the world would those tracks stretch?**

Below is a schedule for the **Vermont**, an Amtrak passenger train that travels solely between Vermont and Washington D.C. Use the schedule below to help you answer the following questions.

### VERMONT

#### St. Albans • Burlington • Springfield • New York • Washington

55	57	◀ Train Number ▶		54	56	
Mo-Fr	SaSu	◀ Normal Days of Operation ▶		SaSu	Mo-Fr	
	12/25, 1/1, 1/19, 2/16	◀ Will Also Operate ▶		12/25, 1/1, 1/19, 2/16		
12/25, 1/1, 1/19, 2/16		◀ Will Not Operate ▶			12/25, 1/1, 1/19, 2/16	
R B C Q	R B C Q	◀ On Board Service ▶		R B C Q	R B C Q	
Read Down	Mile	▼	Symbol	▲	Read Up	
8 30A	8 30A	0	Dp	St. Albans, VT (Jay Peak)	○ 8 25P	9 25P
9 00A	9 00A	24	○	Burlington-Essex Jct., VT	○ 8 44P	8 44P
9 28A	9 28A	47	○	Waterbury-Stowe, VT	○ 8 16P	8 16P
9 42A	9 42A	56	○	Montpelier-Barre, VT	○ 8 02P	8 02P
10 17A	10 17A	86	○	Randolph, VT	○ 7 27P	7 27P
11 05A	11 05A	118	Dp	White River Jct., VT (Lebanon-Hanover, NH)	○ 6 45P	6 45P
11 23A	11 23A	131	○	Windsor-Mt. Ascutney, VT	○ 6 20P	6 20P
11 34A	11 34A	140	○	Claremont, NH	○ 6 08P	6 08P
11 56A	11 56A	157	○	Bellows Falls, VT	○ 5 45P	5 45P
12 31P	12 31P	181	○	Brattleboro, VT	○ 5 10P	5 10P
1 19P	1 19P	216	○	Amherst, MA	○ 4 20P	4 20P
2 40P	2 40P	251	Ar	Springfield, MA	● 3 15P	3 15P
2 50P	2 50P		Dp		● 2 58P	3 00P
3 12P	3 12P	266	○	Windsor Locks, CT	○ 2 24P	2 26P
3 32P	3 32P	277	○	Hartford, CT	● 2 08P	2 10P
3 45P	3 45P	288	○	Berlin, CT	○ 1 54P	1 56P
3 56P	3 56P	295	○	Meriden, CT	○ 1 44P	1 46P
4 05P	4 05P	311	○	Wallingford, CT	○ 1 35P	1 37P
4 31P	4 31P	314	Ar	New Haven, CT	● 1 20P	1 22P
4 41P	4 41P		Dp		● 1 06P	1 06P
5 01P	5 01P	327	○	Bridgeport, CT	○ 12 42P	12 42P
5 28P	5 28P	350	○	Stamford, CT	○ 12 18P	12 18P
6 41P	6 25P	385	Ar	New York, NY	● 11 30A	11 30A
7 05P	6 55P		Dp	-Penn Sta.	● 10 43A	11 20A
7 21P	7 12P	396	○	Newark, NJ	● 10 23A	11 02A
	7 25P	410	○	Metropark, NJ	● 10 08A	
7 55P	7 54P	443	○	Trenton, NJ	● 9 47A	10 27A
8 22P	8 22P	476	Ar	Philadelphia, PA	● 9 20A	9 58A
8 25P	8 25P		Dp	-30th St. Sta.	● 9 17A	9 55A
8 47P	8 46P	502	○	Wilmington, DE	● 8 56A	9 35A
9 35P	9 29P	570	○	Baltimore, MD	● 8 12A	8 50A
				-Penn Sta.		
9 51P	9 42P	581	○	BWI Th. Marshall Air., MD	● 7 58A	8 35A
D 10 14P	D 9 55P	602	○	New Carrollton, MD	● R 7 42A	R 8 20A
10 30P	10 15P	611	Ar	Washington, DC (ET)	● 7 30A	8 10A

1. If you were to leave Burlington-Essex Jct., VT to travel to Springfield, MA on a Monday, what train number would you take? What train number would you take to travel back to Burlington-Essex Jct., VT?

2. How many miles is it from Randolph, VT to Bridgeport, CT?

3. If you left Montpelier-Barre, VT on a Wednesday at 9:42am, what time would your train arrive at Penn Station in New York, NY?

4. If you were traveling from Washington D.C. on a Saturday morning, what time would you arrive in Bellows Falls, VT that same day? How many miles would you travel?

5. How many minutes does it take to get from St. Albans, VT to Montpelier-Barre, VT?

6. List the states traveled through daily on the Vermont—from St. Albans, VT to Washington D.C.



# THE VALUE OF RESPECT

## Humanities Classroom Activity

Taken from: [http://www.peacefulsolution.org/curriculum/products/Free\\_Lessons/Int-Respect-Chap%201.pdf](http://www.peacefulsolution.org/curriculum/products/Free_Lessons/Int-Respect-Chap%201.pdf)

**Field:** And by the way, Miss Sutter.

**Leanora:** Yes?

**Field:** I heard about you, racing that freight train and winning.

**Leanora:** You did?

**Field:** And I am proud to have a hero like yourself as my friend,

### Activity

1. Ask students for their ideas of what respect means. Discuss the meaning of the word respect.
  - a. Respect means to value or regard the worth of people and things and to treat them with consideration, care and concern.
2. Divide class into groups of 4-5 students. Allow at least 5-7 minutes for students to brainstorm and list various ways we can show respect and why. Have one student from each group report their findings to the class. Note the similarities and differences.
3. Tell students that value leads to appreciation. When they appreciate their belongings, they will want to take care of them and expect others to do the same.
4. Discuss with students some of their special possessions. Ask the following questions:
  - a. How do you take care of them?
  - b. What rules have you made regarding how other people should respect them?
5. Explain that although we live in a society where possessions can be more highly valued than individuals, people are more valuable than any possession. Stress that in the same way they value their possessions, they must learn to value themselves and others.
6. Guide a class discussion by asking students the following questions:
  - a. Who deserves respect?
  - b. What should respect be based upon?
7. Explain to students that all people deserve to be shown respect and that respect must be based upon our shared humanity.
8. As a class, create a Class Code of Respect, specifically utilizing new information and thoughts generated through the class discussion on respect. How can students show respect for their friends, families, classmates, school, teachers, and neighborhood? What are living practices of respect that can be implemented daily?







# RESPECTING DIFFERENCES

## Humanities Classroom Activity

Taken directly from: [http://www.peacefulsolution.org/curriculum/products/Free\\_Lessons/gr5u2l4.pdf](http://www.peacefulsolution.org/curriculum/products/Free_Lessons/gr5u2l4.pdf)

**Field:** Miss Sutter, what is that piece of paper you're fretting over?

**Leanora:** It's a letter. Somebody sent me an' my daddy.

**Field:** Somebody? Somebody who didn't have either the courtesy of courage to sign their name?

**Leanora:** Yessir. Mr. Field, what makes people want to say hateful things?

### Activity

1. Tell students that you will read several scenarios. In each scenario, someone is disrespected because they are different. After reading the scenario, answer the questions that follow. Choose the appropriate number of students to play the characters. Instruct the students to act out the scenario in a positive way, where respect is shown to avoid conflict.

**Today was the audition for the school choir. Sally and Mary were very outgoing. Cindy, on the other hand, was very shy. In fact, she was so shy she hardly uttered a word. However, Cindy really wanted to be a member of the choir. When she showed up for the audition, Sally and Mary started laughing. They asked Cindy, "What are you doing here? You don't even like to talk. What makes you think you can sing?"**

- How was Cindy disrespected? (Sally and Mary made fun of her because she was shy.)
- How could this create a conflict? (Cindy could be upset, sad or angry. This could turn into resentment. She could become discouraged from trying out for choir, and she may become even more shy.)

**Victor was an overweight child who had recently moved from Armenia. He was very self conscious because of his size and his inability to speak English very well. His sister, Kelley, would try to encourage him to lose weight and was helping him improve his English. His classmate, Michael, would tease him continuously about his weight and accent. He would call Victor mean names and would encourage his classmates to make fun of him, as well.**

- How was Victor disrespected? (Michael and his classmates teased Victor because of his weight.)
- How could this create a conflict? (Victor could be sad or even depressed. This could turn to resentment and anger. Victor could feel devalued as a human being.)

**Roselyn was a very cheerful, gentle girl, who had just moved to a new city. On her first day of school, she had to stand in front of the class and introduce herself. When she began to speak, her classmates started laughing and snickering because she spoke with an accent. Roselyn was very embarrassed.**

- How was Roselyn disrespected? (They began laughing and snickering at her because of her accent.)
- How could this create a conflict? (Roselyn could feel unwelcome, sad, hurt or angry. She may feel resentment if it continues.)

2. Using a piece of aluminum foil, demonstrate the effect that hurtful, disrespectful comments have on others. Tell students that every time a hurtful comment is made, it causes someone's feelings to be hurt. Demonstrate this by crumbling the foil into a tight ball. Ask one student to smooth the foil out, and restore it back to its original smooth appearance. Have students notice that even though the foil is smoothed back out, it still has signs that it was once crumpled up. It can no longer go back to a completely smooth surface. Emphasize that in the same way, disrespecting others can cause hurt and conflict that can scar someone for life.
3. Remind students that it is not important what physical shape or color their friends are, what is important is that a friend is loyal, honest, and respectful of others and their belongings.



# WHAT IS PREJUDICE?

## Humanities Classroom Activity

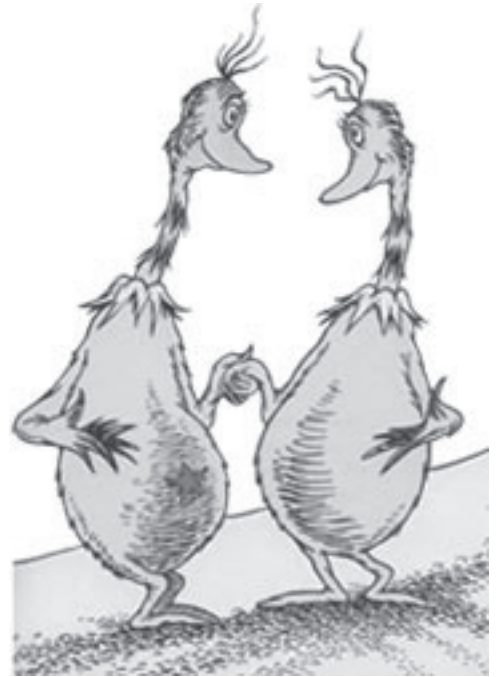
Taken directly from: <http://www.learningtogive.org/lessons/unit92/lesson1.html>

### Materials

One copy of Dr. Seuss' *The Sneetches*

### Activity

1. Write the word "Sneetch" on the board. Let students know that for this discussion they are to assume the word "Sneetch" is a type of creature.
2. Ask students to draw a picture of what kind of creature they think a Sneetch would be.
3. Put the words **bias**, **prejudice**, **stereotype**, and **racism** on the board. Working in groups of two or three, ask students to come up with a definition of each word. Groups may have only one definition for each word.
4. Have one person, selected by each group, share their definition for each of the words with the class.
  - a. Share the dictionary definitions of each word with learners.
5. Read *The Sneetches* to the class.
6. Ask students to return to their groups and list examples of prejudice, bias, racism, and/or stereotype from the book. (Explain that they may not find examples of each.)
  - a. While students are discussing, make four columns on the chalkboard. Label each column with one of the vocabulary words being discussed.
7. Have a spokesperson from each group share the group's examples with the whole class. List these examples on the board under the appropriate heading.
8. Have students return to groups to research different examples in history where individuals have been denied their rights due to discrimination.
  - a. Research may be done on the Internet or in the library.
  - b. Encourage each research group to come up with at least one example that has not yet been mentioned in class discussion.
9. Share research results with the whole class. Discuss the importance of including every voice, and ways in which society as a whole has benefited from the participation of those individuals formerly excluded.
10. Discuss how the bias for or against stars affected the "Sneetches" society, how they overcame this prejudice.
11. Discover through student responses how the story may have turned out if they had not been able to change their attitude.



## WHO SAID IT?

1. Well, Esther liked the country life so well, she talked her daddy into moving. He's opening a shoe store in town.
2. They're good men. 100 percent American men. And women too. They might bring us some business.
3. My friend Sara Chickadee, she has knowings of all things else.
4. And God knows just what to do. That is why we talk to God. Because God is wise. Right now, God is watching us.
5. We were all the same color on that wall, just our souls showing.
6. As the car drove off into the night, I couldn't help but wonder why it was I had chosen the chipped cup to give to Leanora Sutter.
7. You can shoot a rifle through a keyhole, but you can't aim it 'cause you can't see.
8. Like a long streamer of dark silk, they were. They were a sight, that line of Negroes marching toward the rebels, straight as a dress parade.
9. But I have talkings to God and deep thinkings every day.
10. Together we shall form a great fist, and we shall still those who oppose us.
11. I might have joined the ladies Klan, become an officer, even. Klan can seem mighty right-minded, with all their talk. It took having the Hirshes here to see straight through to the end of it.
12. Everybody's afraid of their shadow in this town.
13. And I will not be intimidated by the Klan and their filthy little minds, no matter what they do or say.
14. You had better keep your mouth shut. You hear me! We're watching you. You and your daddy. There's no place for you here.
15. In that dark and narrow place, I opened a hole for myself but no matter how I turned, the light from the cross curled its bright claws under the door.
16. They went and put that colored girl in the paper. Call her a hero, just cause she saved a kid from being hit by a train. A jew kid.
17. And one day soon, the ordinary, sensible folks who live in this town are going to see through the lies and tell them to pack up their poison and go.
18. When Sara Chickering did ask me to say who shot my daddy, I did not tell her—because no one is supposed to know the thinkings of little girls. Only little girls and God.
19. We seem to be sliding back toward the dark ages.
20. Leanora, it's no way to pay a debt by stealing from someone else to do it.
21. But I couldn't do it. I remember her racing that train. I mean, she was still a colored girl, but she wasn't just a colored girl.
22. I'm trying to buy back your good name, Harvey Pettibone. You don't make it easy, you and your Klan, running around in your bed sheets thinkin' you're going to save the world.

## POST-SHOW QUESTIONS

1. Why do you think the author chose to tell the story in many different voices? How would your experience of this story be different if it were only told from the point of view of Leanora? of Esther? of Merlin? of Sara Chickering?
2. Consider the characters of Leanora and Esther. In what ways are they similar? In what ways are they different?
3. Sara Chickering says of the Klan: "There's a kind of power they wield, a deceptive authority." What does she mean by a *deceptive authority*? Why does the Klan burn crosses and hide their identity behind hoods and sheets?
4. The American Heritage Dictionary defines the word "witness" as "One who has seen or heard something . . ." or "an affirmation of a fact, statement, or event." Who are the witnesses in this story and what have they seen or heard? What does each of them affirm to be true? Why do you think the author chose this title for the book?
5. What lessons do we learn from WITNESS about ways to counteract prejudice and mistrust of people who are different from us? How did Sara overcome her prejudices? How did Leanora overcome hers? Will Merlin overcome his? How do you overcome yours?





# ALL ABOARD!

## Math/Geography Student Worksheet ANSWER KEY

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Today, if all the world's train tracks were laid out end to end, they'd stretch more than 800,000 miles. **How many trips to the moon does that equate to? How many times around the world would those tracks stretch?**

*A little more than 3 trips to the moon; a little more than 3 times around the world*

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6 41P	6 25P	385	Ar	New York, NY	● 11 30A	Dp	11 30A	11 30A
7 05P	6 55P		Dp	-Penn Sta.	● 10 43A	Ar	11 20A	11 20A
7 21P	7 12P	396	○	Newark, NJ	● 10 23A	○	11 02A	11 02A
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D10 14P	D 9 55P	602	○	New Carrollton, MD	● 7 42A	R	8 20A	R 8 20A
10 30P	10 15P	611	Ar	Washington, DC (ET)	● 7 30A	Dp	8 10A	8 10A

1. If you were to leave Burlington-Essex Jct., VT to travel to Springfield, MA on a Monday, what train number would you take? What train number would you take to travel back to Burlington-Essex Jct, VT?

**Train to MA: #55  
Train back to VT: #56**

2. How many miles is it from Randolph, VT to Bridgeport, CT?  
**241 miles.**

3. If you left Montpelier-Barre, VT on a Wednesday at 9:42am, what time would your train arrive at Penn Station in New York, NY? **7:05 pm.**

4. If you were traveling from Washington D.C. on a Saturday morning, what time would you arrive in Bellows Falls, VT that same day? How many miles would you travel?

**Arrive in Bellows Falls at 5:45 pm.  
Travel 454 miles.**

5. How many minutes does it take to get from St. Albans, VT to Montpelier-Barre, VT?  
**72 minutes.**

6. List the states traveled through daily on the Vermont—from St. Albans, VT to Washington D.C.

**Vermont, New Hampshire, Massachusetts, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland.**



# WHO SAID IT? ANSWERS

1. Well, Esther liked the country life so well, she talked her daddy into moving. He's opening a shoe store in town. **Sara Chickering**
2. They're good men. 100 percent American men. And women too. They might bring us some business. **Harvey Pettibone**
3. My friend Sara Chickadee, she has knowings of all things else. **Esther Hirsh**
4. And God knows just what to do. That is why we talk to God. Because God is wise. Right now, God is watching us. **Ira Hirsh**
5. We were all the same color on that wall, just our souls showing. **Sara Chickering**
6. As the car drove off into the night, I couldn't help but wonder why it was I had chosen the chipped cup to give to Leanora Sutter. **Sara Chickering**
7. You can shoot a rifle through a keyhole, but you can't aim it 'cause you can't see. **Percelle Johnson**
8. Like a long streamer of dark silk, they were. They were a sight, that line of Negroes marching toward the rebels, straight as a dress parade. **Mr. Field**
9. But I have talkings to God and deep thinkings every day. **Esther Hirsh**
10. Together we shall form a great fist, and we shall still those who oppose us. **Johnny Reeves**
11. I might have joined the ladies Klan, become an officer, even. Klan can seem mighty right-minded, with all their talk. It took having the Hirshes here to see straight through to the end of it. **Sara Chickering**
12. Everybody's afraid of their shadow in this town. **Sara Chickering**
13. And I will not be intimidated by the Klan and their filthy little minds, no matter what they do or say. **Sara Chickering**
14. You had better keep your mouth shut. You hear me! We're watching you. You and your daddy. There's no place for you here. **Johnny Reeves**
15. In that dark and narrow place, I opened a hole for myself but no matter how I turned, the light from the cross curled its bright claws under the door. **Leanora Sutter**
16. They went and put that colored girl in the paper. Call her a hero, just cause she saved a kid from being hit by a train. A jew kid. **Merlin Van Tornhout**
17. And one day soon, the ordinary, sensible folks who live in this town are going to see through the lies and tell them to pack up their poison and go. **Mr. Field**
18. When Sara Chickering did ask me to say who shot my daddy, I did not tell her—because no one is supposed to know the thinkings of little girls. Only little girls and God. **Esther Hirsh**
19. We seem to be sliding back toward the dark ages. **Reynard Alexander**
20. Leanora, it's no way to pay a debt by stealing from someone else to do it. **Mr. Field**
21. But I couldn't do it. I remember her racing that train. I mean, she was still a colored girl, but she wasn't just a colored girl. **Merlin Van Tornhout**
22. I'm trying to buy back your good name, Harvey Pettibone. You don't make it easy, you and your Klan, running around in your bed sheets thinkin' you're going to save the world. **Viola Pettibone**

