

DRIVING.
Miss Daisy

BY Alfred Uhry

DIRECTED BY David Esbjornson



An Educational Study Guide

DRIVING Miss Daisy

About this Study Guide: Curriculum Connections

Section 1: Curriculum Connections

The following study guide for Driving Miss Daisy is a practical, hands-on resource for the classroom, which contains background information related to the play and standard curriculum-based activities. The research, discussion, and interactive activities can be explored before and re-explored after attending the production of Driving Miss Daisy.

Purpose of Theater Arts

Through theater activities that foster creative expression, discipline, collaboration, self-awareness and personal transformation, students of diverse backgrounds and abilities channel their energies into inspiring artistic endeavors. Students engaged in Theater Making learn to value the literary, oral and cultural traditions of societies. They learn to express themselves and develop empathy for their own and other's situations. They begin to understand universal themes and ways of looking at the world, and they develop the means to express their own vision and ideas. Teaching and learning in theater develops confident learners who are better prepared to participate actively in their education, community and social lives.

General Connections of the natural relationships between the arts and reading, writing, and mathematics

Reading

- The approach to listening to a new piece of music is virtually identical to that used in reading a new story for the first time
- The process used to analyze dramatic text in theater arts closely parallels that used in English language arts to analyze any written work
- The analytical skills used in analyzing a reading passage are similar to those taught to view and analyze a painting, sculpture or other work of art

Writing

- The process used to write plays in theater arts is inherently the same as that used to teach writing in English language arts
- The writing skills needed to write a critique or analyze artwork in visual arts are the same as those required in English language arts
- The creation of choreography in dance follows very closely the procedure used to teach writing in English language arts

Mathematics

- The mathematical principles used in designing and constructing scenery in theater arts are the same as those used in geometry, algebra, and physics.
- The geometric shapes, proportions and relationships used in visual arts are those used in mathematics

The information and activities contained in this study guide focus on a theater-based curriculum but the guide also connects to the following related subjects: Social Studies, History, Behavioral and Life Skills, Language Arts, and Mathematics.

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About this Study Guide: Curriculum Connections

Driving Miss Daisy is recommended for students in Grade 8 and higher. Below are the Grade 8 benchmarks of the NYC Department of Education Blueprint for Teaching and Learning in the Arts curriculum. The New York City Department of Education's Blueprint for Teaching and Learning in the Arts provides a standards-based, rigorous approach to teaching the arts. While the study guide for *Driving Miss Daisy* cannot possibly meet every curriculum expectation at the Grade 8 or higher level, many curricular connections are made. These connections are highlighted in bold.

Theater Making: Acting

- Students enhance and develop their performance skills while learning to work in diverse styles and forms, such as improvisation, theater games, spoken word, physical theater, clowning, puppetry, story theater, or musical theater.
- Students continue to develop the processes and the analytical and imaginative skills associated with acting.

Theater Making: Playwriting/Play Making

- Middle school students will increase their range of expression as playwrights through the use of vocabulary and dramatic structure, and by exploring various theatrical styles and forms.
- Students apply elements of research, imagination and revision in their dramatic writing.
- Working alone and in groups, students begin to recognize and articulate their personal vision and the cultural context of their work.

Theater Making: Designing and Technical Theater

- Students expand their skills by examining and participating in the sequential processes of moving from design to production.
- As designers, students make personal and artistic choices to convey meaning.
- Students experiment with transforming space in order to understand the abstract elements of design.
- Students develop communication skills and proficiency in the use of theater documents while engaged in the authentic process of theater production.

Theater Making: Directing

- Students develop a holistic understanding of theater and the diverse skills required of a director.
- Students become competent in the basic elements of directing and recognize the work of directors in theater productions.
- Students express personal vision and demonstrate an understanding of context through articulating directorial concepts.

Developing Theater Literacy

- Students apply an understanding of dramatic text and theater history in their critical responses as they enhance their skills to critique live performance.
- Students use vocabulary that is authentic and integral to theater.
- Students develop an appreciation of the role of theater in various cultures by exploring eras and personages in theater history.
- Students enhance their ability to critique live performance, and they apply an understanding of dramatic text and theater history in their critical responses.

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About this Study Guide: Curriculum Connections

Making Connections Through Theater

- Students broaden their understanding of theater by applying concrete learning from other disciplines.
- Students investigate how arts are incorporated in the theater production, and articulate the distinct choices that are made within the art forms to interpret and develop the theater work.
- Students examine the themes and context of theater works to recognize and connect personal experience to universal themes.

Working With Community and Cultural Resources

- Through school partnerships, students broaden their horizons in theater and gain an understanding of the mission and goals of theater organizations.
- Students increase their capacity in Theater Making through collaborations with theater professionals.
- Students increase their understanding of theater history and compare diverse productions and theater companies by using various research resources.
- Students share their theater learning by performing for others including their own school, families and communities.

Exploring Careers and Lifelong Learning

- Students assess and evaluate their own personal and professional skills through the identification and examination of theater careers.
- Students become informed, active participants in deciding on a high school career by researching opportunities.
- Students cultivate a personal response to and affinity for theater as a part of their lives.



DRIVING Miss Daisy

Vanessa Redgrave

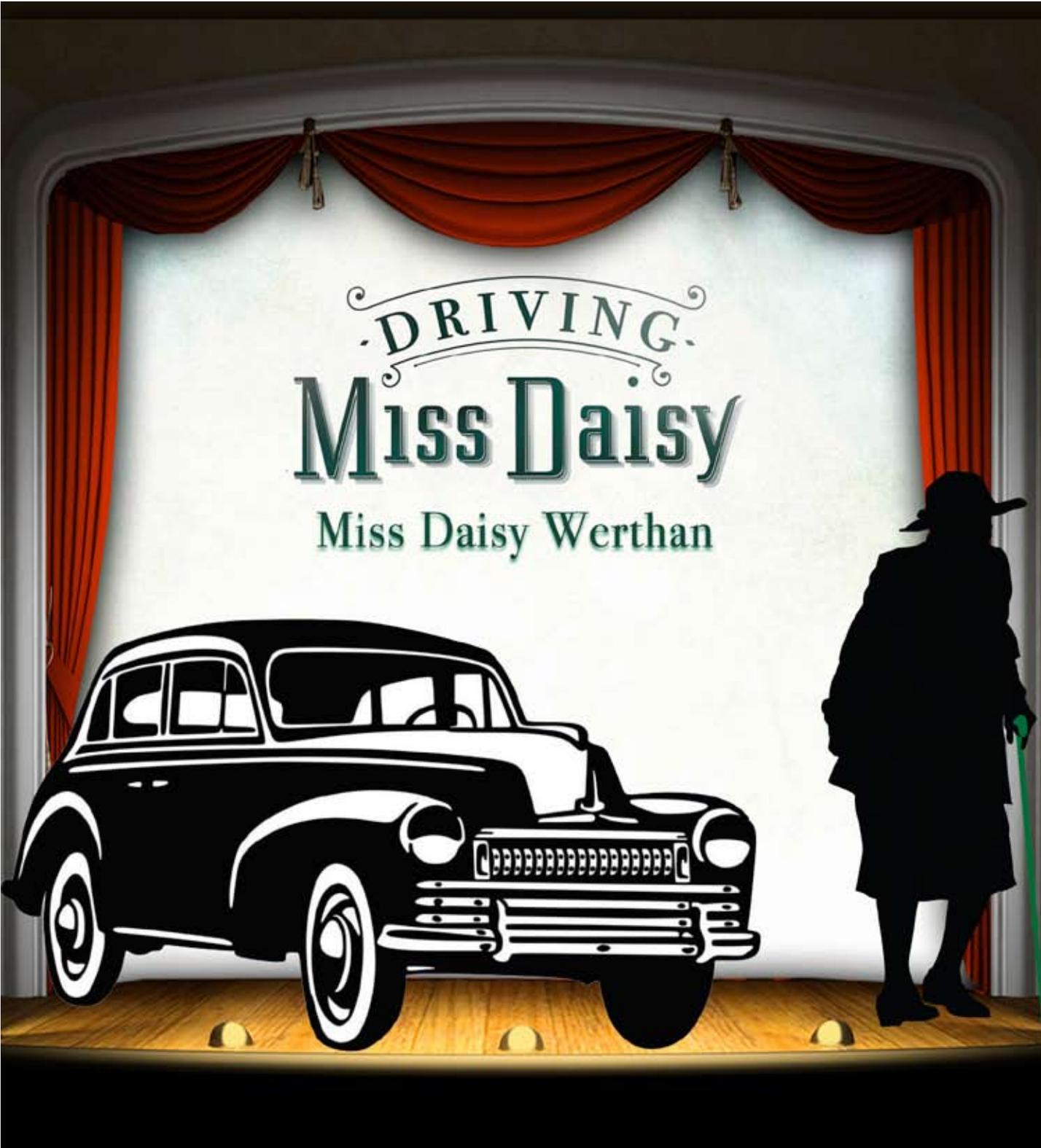
James Earl Jones

Production History

In October 2010, stage and screen legends James Earl Jones (Hoke Coleburn) and Vanessa Redgrave (Daisy Werthan) along with Four-time Tony Award winner Boyd Gains (Boolie Werthan) will star in a revival of the original stage version of *Driving Miss Daisy* at the John Golden Theatre, marking the play's first time on Broadway.

The original Off-Broadway production included actress Dana Ivey as Miss Daisy Werthan and actor Morgan Freeman as Hoke Coleburn. The first production was staged at Playwrights Horizons on 42nd Street in New York City, and was later transferred to the John Houseman Theatre. The play was the first in Uhry's Atlanta Trilogy that centers on Jewish residents of that city in the early 20th century. In 1988, *Driving Miss Daisy* was performed in London's West End with actress Dame Wendy Hiller in the lead role.

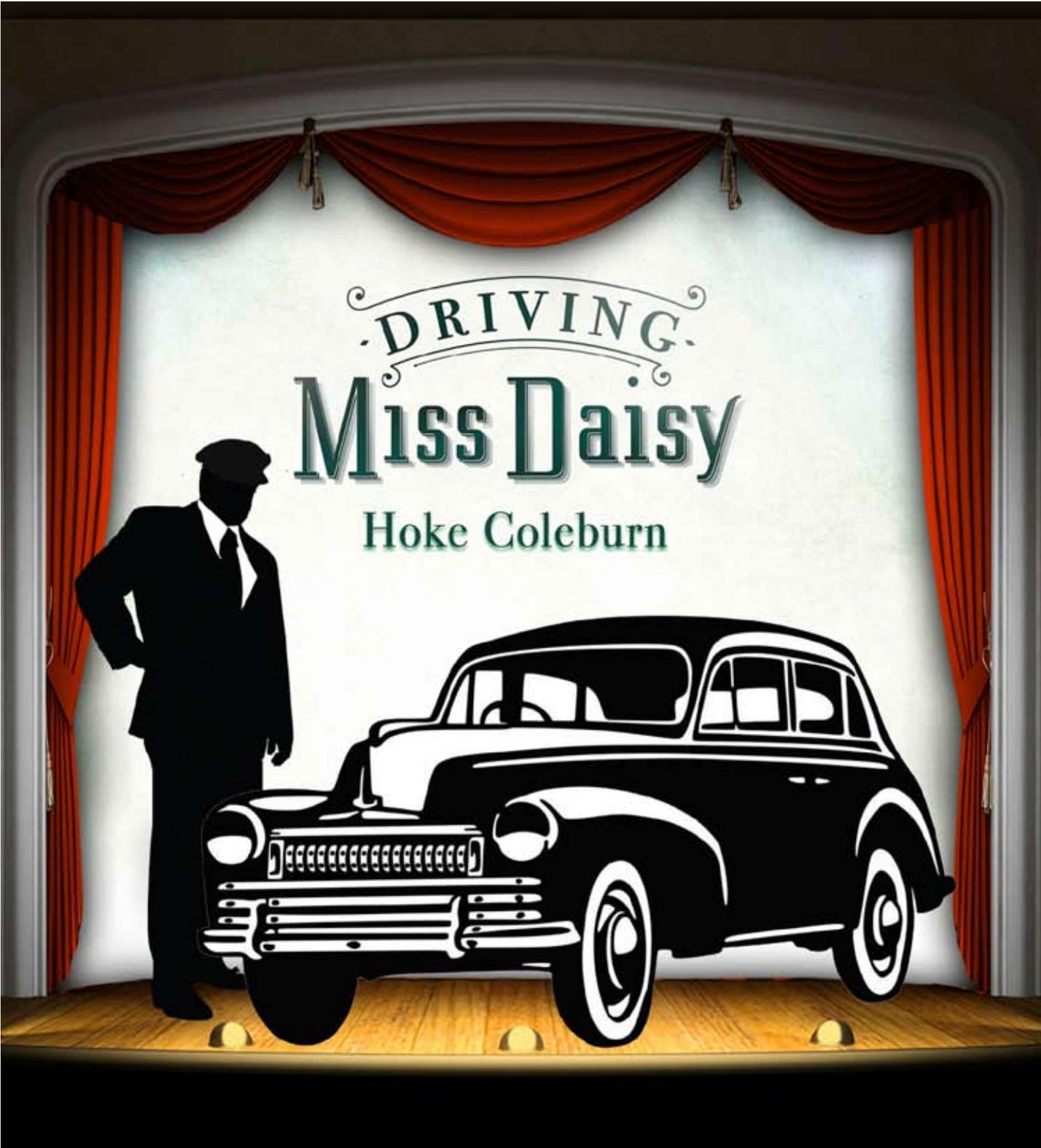
In 1989, the play was adapted and became a highly successful American comedy-drama film for Warner Bros. Morgan Freeman reprised the role of Hoke and Jessica Tandy played the lead character, Miss Daisy. Bruce Beresford directed the film.



DRIVING
Miss Daisy
Miss Daisy Werthan

Who's Who in the Play Miss Daisy Werthan

Daisy Werthan is a 72-year-old widow and former school teacher when the play begins in 1948 and 97-years-old when the play ends. After getting into a car accident while backing out of her garage, Daisy's son Boolie decides she is too old to drive. He insists on hiring a driver for his independent, stubborn, and, at times, bossy but loving mother. She feels that a driver in her day-to-day life will cramp her style no longer allowing her to have full control of all her actions. She will lose her independence. The new driver, Hoke Coleburn, upholds a consistently mild, encouraging, and respectful manner with Miss Daisy, which eventually persuades her to allow him to drive her to the local grocery store. For the next 25 years, Hoke faithfully serves as Daisy's chauffeur. As her friendship with Hoke grows, she reshapes some of her imbedded prejudices against African Americans and later becomes a supporter of civil rights. As the play ends, physically weak and unable to care for herself, Daisy is placed in a nursing home. Despite her old age, however, she maintains her sense of self, which is characterized by her humor and determined will - but at 97, she is softer and more vulnerable.



DRIVING
Miss Daisy
Hoke Coleburn

Who's Who in the Play Hoke Coleburn

In 1948, Hoke Coleburn is 60-years-old and at the end of the play, in 1973, he is 85. He is an uneducated, unemployed, African American Christian man and a member of the working class who is hired by Boolie Werthan, Daisy's son, to work as his mother's driver after she has her car accident. Hoke has previously worked as a driver and milk deliveryman. He is grateful for the job and remains respectful, patient, and tolerant of Daisy's impertinence and prejudices. At different times throughout the play, Hoke speaks his mind, maintains his dignity and is a self-advocate of his rights. The financial stability gained by being employed by Boolie over the 25-year period allows Hoke to gain greater self-confidence and self-respect.



DRIVING
Miss Daisy
Boolie Worthan

Who's Who in the Play Boolie Werthan

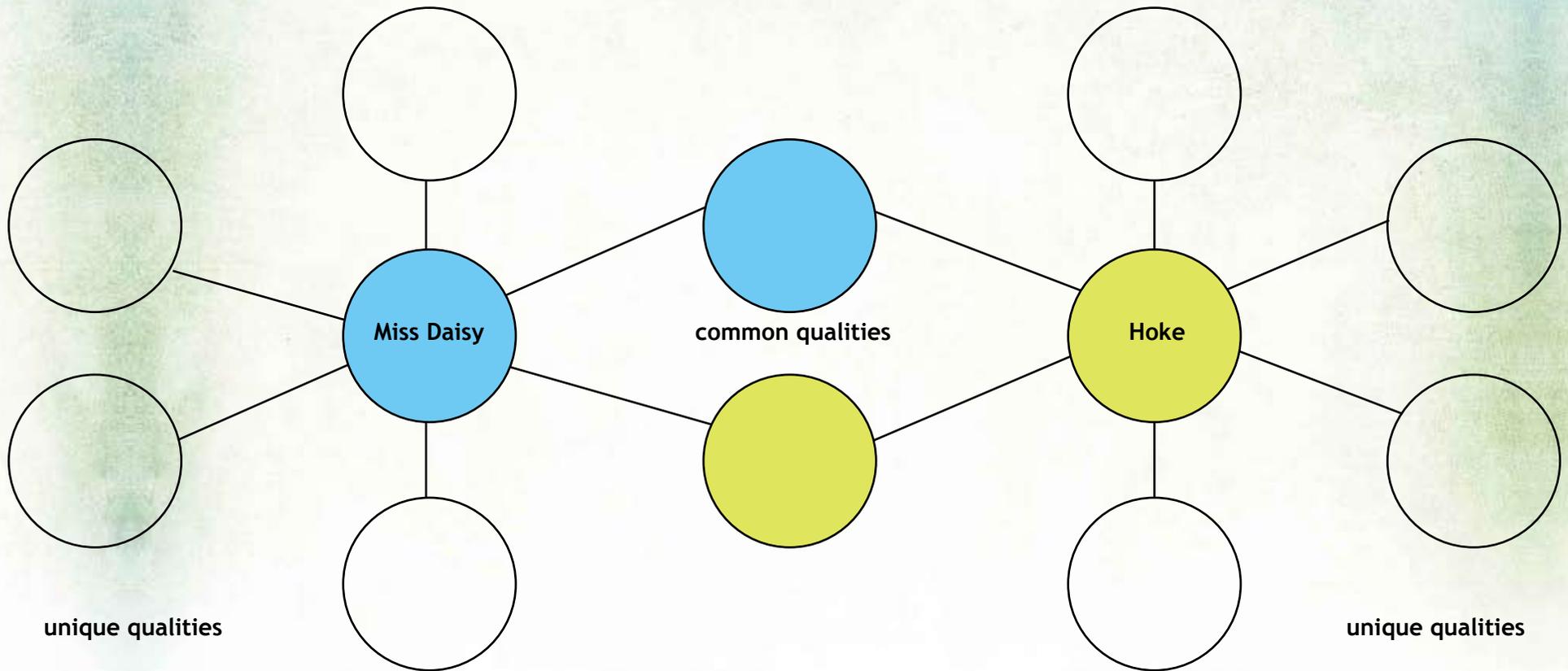
Boolie Werthan is Daisy's son. He is 40-years-old when the play begins in 1948 and 65-years-old at the end of the play (1973). He has inherited his father's printing company and as years progress it makes him one of the best established, leading businessmen of his community. Boolie becomes increasingly aware of how he might be perceived by others in his community, and, as a result, becomes very careful not to be viewed in ways that might have a negative effect on his public image. For example, while being Jewish himself, he tells his mother that he does not want to attend the United Jewish Appeal banquet for Martin Luther King, Jr. for fear that his attendance might not be good for his business. Boolie is diligent in making sure Daisy is taken care of financially and physically but, at times, is insensitive to her feelings. Like his mother, he exercises the same determination and will, which causes him to sometimes neglect Daisy's true desires; he falls short of fully understanding her actions. Most times, he humors his mother's stubborn ways rather than taking the time to understand them.

DRIVING Miss Daisy

Who's Who in the Play: Activity One

Activity on your own

Driving Miss Daisy is a story between two main characters that seem like opposite sides of a coin. By the end of the play, however, they reverse roles. After attending the play, analyze the similarities and differences between Miss Daisy and Hoke by completing the following "Thinking Map."



DRIVING Miss Daisy

Who's Who in the Play: Activity Two

Activity as a class

View the 1989 movie, *Driving Miss Daisy*.

Unlike the screenplay, in the live play of *Driving Miss Daisy* there are characters in the story that we do not see on the stage. For example, the lady friends from the Jewish Temple that Daisy socializes with.

Name two additional characters that appear as full and present characters in the movie but we do not see in the play (in the play they are only referenced).

Character 2: _____

Character 3: _____

Activity on your own

Create character descriptions for each named character above in the boxes below.

Based on your character description, create a costume sketch for one of the characters. Draw appropriate clothing, accessories, and physical characteristics for the character.

Character name:

Character name:

Extension: To help further develop the character, complete the worksheet on the following page.

Character Biography Worksheet Given Circumstances

Name of Character: _____

Age: _____ Date of Birth: _____ Height: _____ Weight: _____

Eye color: _____ Hair color: _____ Skin color/tone: _____

Distinguishing characters (physical or personality):

Background Information:

Family:

Occupation:

Education:

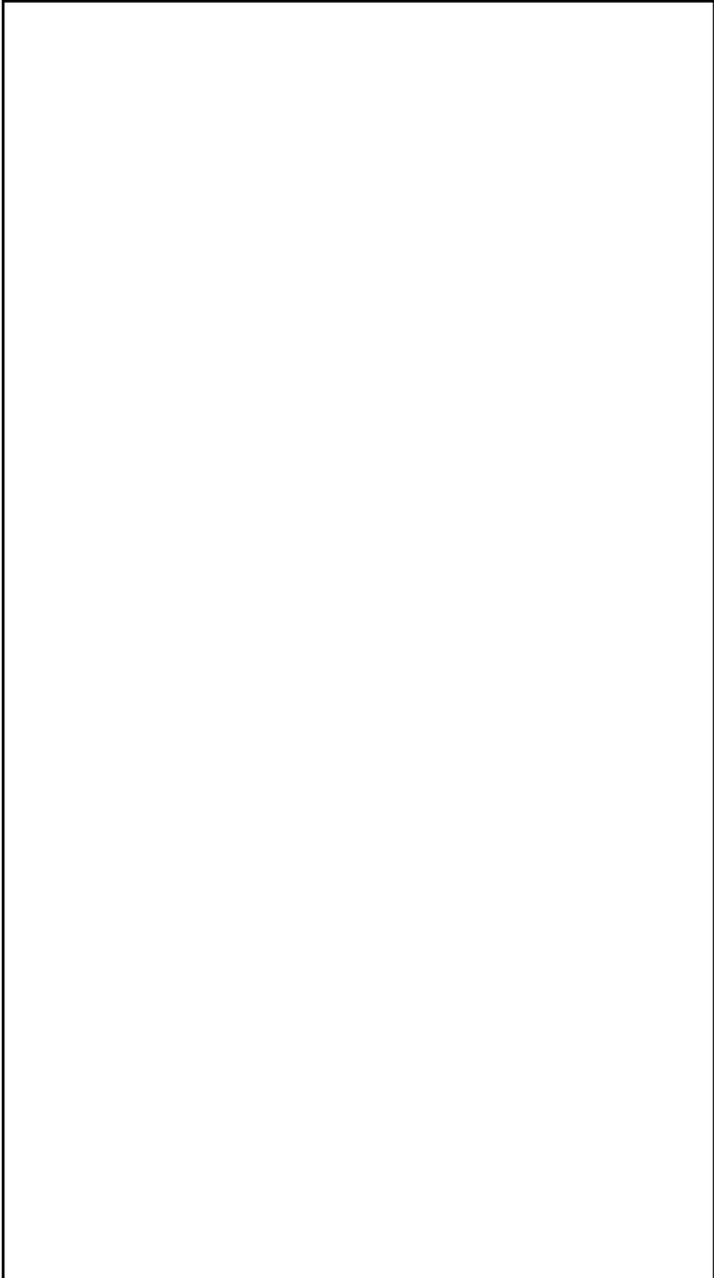
Socio-economic status:

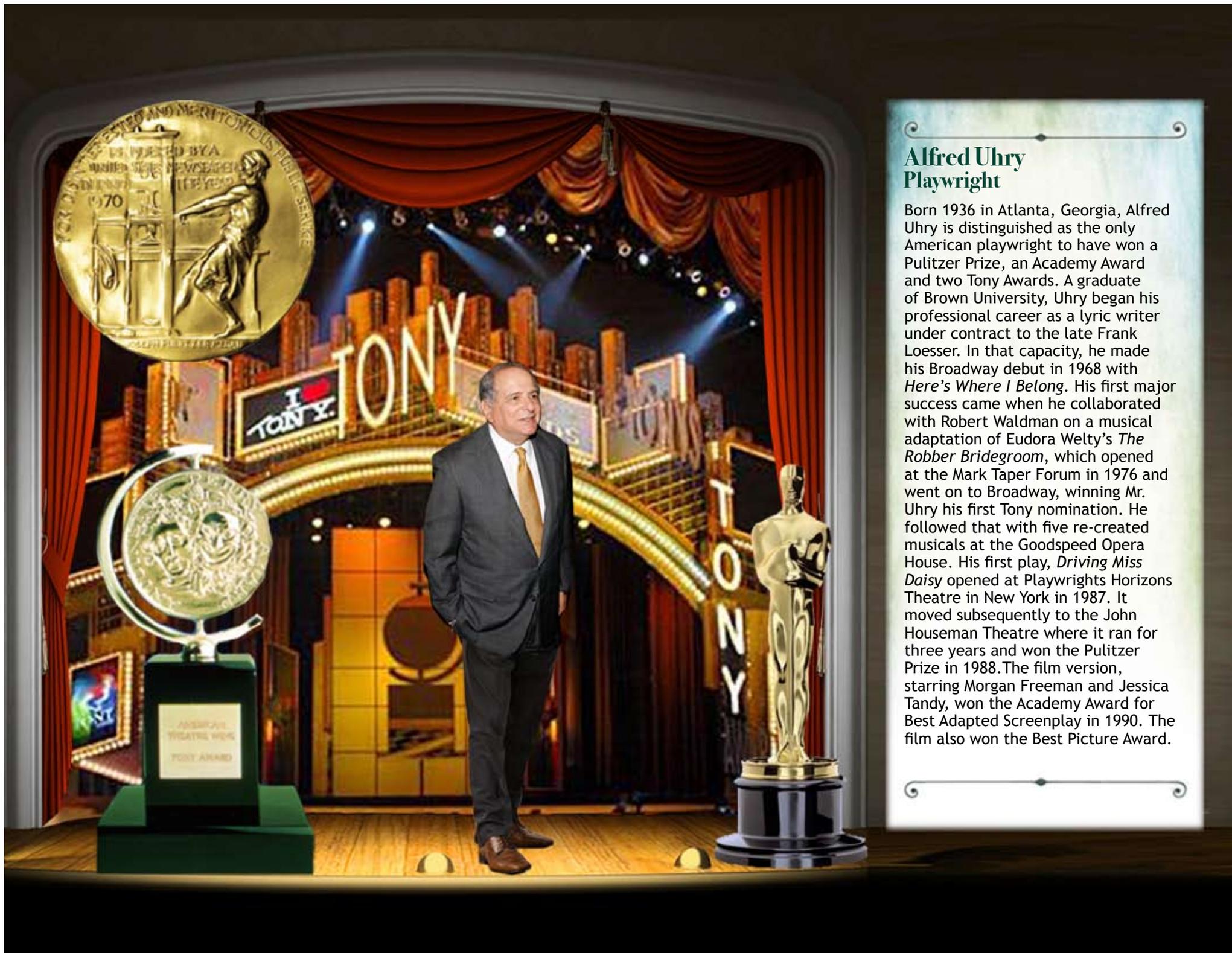
Politics and/or religion:

Secrets: (Include 2-3 secrets about the character that are derived from the script and/or made up by you.)

Notable past influences: (Include 3-5 pivotal experiences and 2-3 key people in the character's life. Explain why these events and people are important. What effect did they have on the character's personality?)

Costume Sketch
Character name:





Alfred Uhry Playwright

Born 1936 in Atlanta, Georgia, Alfred Uhry is distinguished as the only American playwright to have won a Pulitzer Prize, an Academy Award and two Tony Awards. A graduate of Brown University, Uhry began his professional career as a lyric writer under contract to the late Frank Loesser. In that capacity, he made his Broadway debut in 1968 with *Here's Where I Belong*. His first major success came when he collaborated with Robert Waldman on a musical adaptation of Eudora Welty's *The Robber Bridegroom*, which opened at the Mark Taper Forum in 1976 and went on to Broadway, winning Mr. Uhry his first Tony nomination. He followed that with five re-created musicals at the Goodspeed Opera House. His first play, *Driving Miss Daisy* opened at Playwrights Horizons Theatre in New York in 1987. It moved subsequently to the John Houseman Theatre where it ran for three years and won the Pulitzer Prize in 1988. The film version, starring Morgan Freeman and Jessica Tandy, won the Academy Award for Best Adapted Screenplay in 1990. The film also won the Best Picture Award.



Alfred Uhry Playwright

His next play, *The Last Night of Ballyhoo*, was commissioned by the Cultural Olympiad for the 1996 Atlanta Olympics. It opened on Broadway the next year where it ran for over 500 performances and won Uhry the Outer Critics Circle Award, the Drama League Award and the 1997 Tony Award for Best Play. His book for the musical, *Parade*, directed by Harold Prince with music and lyrics by Jason Robert Brown, won the Tony Award in 1999. A revised production at the Donmar Theatre in London won Mr. Uhry an Olivier Award nomination and went on to Los Angeles where it opened to rave reviews in October, 2009. His play, *Without Walls*, starring Laurence Fishburne, opened at the Mark Taper Forum in Los Angeles in June of 2006. His next play, *Edgaro Mine*, played the Guthrie Theatre in Minneapolis in 2006 and the book for *LoveMusik*, a musical about Kurt Weill and Lotte Lenya ran on Broadway in 2007. It was directed by Harold Prince. For this, Mr. Uhry won another Drama Desk nomination. He is currently finishing a play commissioned by the Manhattan Theatre Club.

DRIVING Miss Daisy

Alfred Uhry, Playwright discusses writing *Driving Miss Daisy*

Q: After notable success writing for musical theater for many years, you wrote *Driving Miss Daisy*, which was your first straight play. Since *Driving Miss Daisy* you have written other plays and continue to be successful. Can you explain, if any, how writing for a musical differs from writing a straight play?

A: Writing the book for a musical differs from writing a straight play primarily in that you have less time. Generally there are only a couple of pages between songs. And you can't say everything in a musical book, because the juicy stuff goes into the songs.

Q: Can you tell us a bit about the setting of *Driving Miss Daisy*? What did you envision and want to accomplish?

A: My setting is not realistic. Obviously, you can't put a whole series of cars on a stage. And there are many other settings as well, so I see only suggestions - a desk, for instance to stand for an office, an easy chair to stand for a living room, etc.

Q: You adapted the play, *Driving Miss Daisy* into an award-winning movie. Does your vision for the screenplay differ from the live theater version?

A: The screenplay I wrote for *Driving Miss Daisy* has much less dialog than the play. Close-ups of faces tell stories on film and not so many words are needed. I'm a words man, though, and the more of them the better. I also like the experience of living and breathing actors telling a story right in front of me.

Q: Who would you suggest as the ideal audience for the play, *Driving Miss Daisy*?

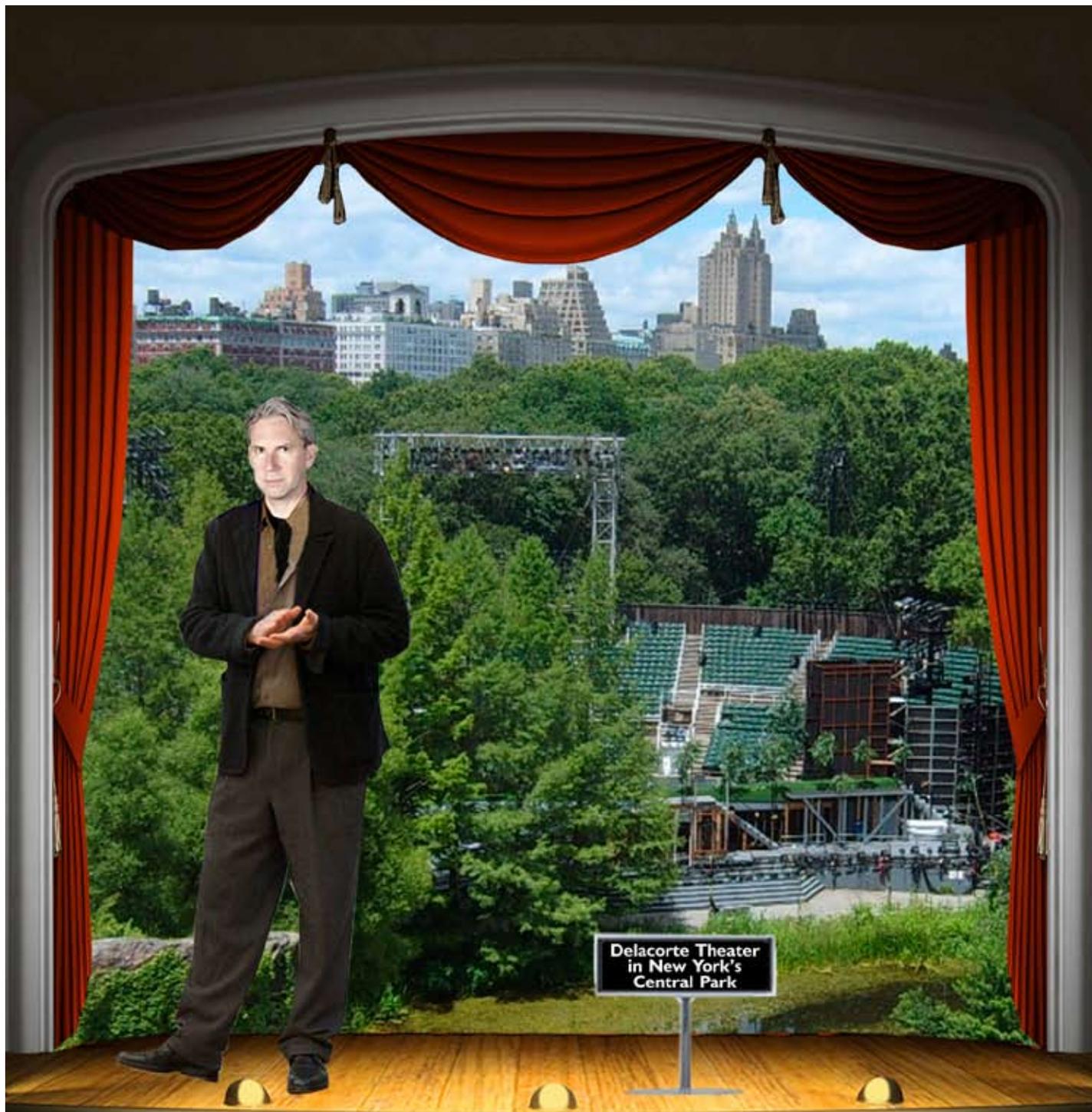
A: I'd say the ideal audience for *Driving Miss Daisy* is people who enjoy having a good story unroll in front of them. It's been my experience that this play appeals to fifth graders and their parents and their grandparents. Maybe that's because so much of it really happened in my life when I was a child. I based the characters of Miss Daisy and Hoke on my grandmother and her chauffeur. She lived in our house so I saw first hand how the two of them related.

Q: What do you want people to know about this play?

A: I want people to know that this is a story about regular people and how they learn, change and grow. And I want audiences to enjoy themselves in the process. I think the primary function of a playwright is to entertain audiences and take their minds away from their own lives while they are in the theatre. If they come away with something to think about, that's all the better.

Q: Is the story of *Driving Miss Daisy* accessible for students and what do you want younger audience members to know about the play's message?

A: Definitely accessible to students. As I said earlier, kids really respond to this play. I've seen it happen over and over. I hope that younger audiences have a good time with the play and care what happens to the characters. And I hope they think about seeing people as who they are and not what they look like or how they happen to pray.



David Esbjornson Director

David Esbjornson is an award-winning director and producer who has worked throughout the United States in regional theatres and on Broadway, and has established strong and productive relationships with some of the profession's top playwrights, actors, and companies. Esbjornson is currently the artistic director of Seattle Repertory Theatre in Seattle, Washington.

Esbjornson has staged Shakespeare's *Much Ado About Nothing* (starring Jimmy Smits, Kirsten Johnson, and Sam Waterston) in Central Park and Larry Kramer's *The Normal Heart*, both at New York's Joseph Papp Public Theatre. Among his New York premieres are Edward Albee's *The Play About the Baby*, Israel Horowitz' *My Old Lady*, and the Tony-nominated *The Ride Down Mt. Morgan*, by Arthur Miller at the Public Theatre and on Broadway (FANY Award for outstanding direction).

Broadway Study Guides recently asked Mr. Esbjornson about his approach to directing *Driving Miss Daisy* and what he hopes audiences will take away from the production.

DRIVING Miss Daisy

Q & A with David Esbjornson, Director of *Driving Miss Daisy*

Q: What would you like young audiences to learn from this production?

A: What is important is there is so much racial tension that has resurfaced recently and I think that it is important for them to know that there was a time in history when there was some movement on this front. Some people made great sacrifices and there was some advancement in making people of color and people of the jewish faith, citizens. They were allowed to exist among other americans and have rights that other americans had. It is important to know that it has been hard and that the change has come slowly and it took major leaders and major legislation to accomplish these changes. It is something that we shouldn't take for granted and we can't let it slip back because it is an important and defining moment in american history, and I think we are in danger of losing some of the things that were so painfully gained.

Q: How has the time period/history affected the way you have approached the play?

A: One of the things that struck me when I read the play was that I was "reviving" a play last produced in 1982 and the attitudes and the country have moved to someplace new, but Alfred wrote a play that took place in the 1950's-1970's so we keep having to look back. Therefore, I thought when approaching this production it would be interesting to actually embrace that idea and find a way in which it can become a memory play and go back and try to capture some of that feeling when so many changes were happening. I am thrilled to have the opportunity of presenting this today when these issues are still at the forefront. I feel like this play is incredibly timely and it feels just as strong today as it did when it was first produced. We can always use a reminder of where we have come from and the hardships we have faced and recognize that we have not completely overcome them but sometimes we have to look back in order to move forward.

Q: Do you approach a classic play like *Driving Miss Daisy* as you would a new work?

A: I try not to. I think when you are doing any "classic" work, whether it be Shakespeare or Shaw you have to always look at it differently. You have to somehow make it relevant and your success will always depend on how you approach it and the talent you surround yourself with. With DMD, we have a real shot of making this feel current with the energy that is coming from the three main actors that the experience is going to feel new to the audiences.

Q: When you direct actors of this caliber do you take a different approach?

A: Absolutely! One of the most exciting things about working with these 3 actors is all of impulses, ideas and thinking they bring to the table. As a director, I am knitting it all together but I also have an obligation to select and shape the work and create parameters. You however, don't want to get in the way of the play, and with the talent you don't want to crush the impulses this group brings.

DRIVING Miss Daisy

Q & A with David Esbjornson, Director of *Driving Miss Daisy*

Q: What can we expect physically from the play?

A: I saw the Off-Broadway production and I recall that there were a lot of blackouts and it was very simple. It was about the play and the actors. With this current production we are honoring this, but we have to remember that there was a movie in between. There are certain expectations, so we want to make sure as we come back with a full experience in the way people have when they are in the movie theatre and that audience members expectations are met. At the same time we do have to remember that it is a play. What I love about this play is that it is so theatrical in nature and it puts the actors front and center and the new set elements are supposed to do that. It is a celebration of this great talent in an intimate space but at the same time we are adding physical elements including projection that did not exist before.



John Lee Beatty Scenic Designer

John Lee Beatty is the Scenic Designer for *Driving Miss Daisy*. Beatty has designed sets for more than 70 Broadway productions since 1973. Some of his many productions include: *A View from the Bridge*, *The Royal Family*, *Brighton Beach Memoirs*, *Twentieth Century*, *Finian's Rainbow*, *Time Stands Still*, *The Color Purple*, *Mauritius*, *Doubt*, *Chicago*, *Dinner at Eight*, *Proof*, *Rabbit Hole*, *Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *The Most Happy Fella*, *The Sisters Rosensweig*, *Burn This*, *Penn & Teller*, *Ain't Misbehavin'*, *Talley's Folly* (Tony Award), *Fifth of July*, *Crimes of the Heart*, among others.

Beatty won Tony Awards for his work on *Twentieth Century* and *Talley's Folly*. He was nominated 11 other times. Beatty has also won the Drama Desk Award for Outstanding Set Design 4 times and has received 10 other Drama Desk Nominations.

Broadway Study Guides recently asked Mr. Beatty what influenced his work in *Driving Miss Daisy*.

DRIVING Miss Daisy

Q & A with John Lee Beatty, Scenic Designer for *Driving Miss Daisy*

Q: Can you describe your design concept for *Driving Miss Daisy*?

A: The design started from the simple idea of having three excellent actors in the same room with us. So the set is the second half of a big room, the other half being the audience. No illusionistic scenery--just let the actors tell us the story with the elements on stage at the outset. That said, the surround was taken abstractly from trees actually in Atlanta--and there is a bit of storytelling in some window effects. The design was also conceived with the thought of using actual historical projections--but not "pictures" of Miss Daisy's house, or Boolie's house or office. Of course, the fact that we were not going to put a real car onstage really liberates the entire production from having to be boringly literal in presentation. The actors make it a car and it is only a car when needed to be for the purposes of telling this story

Q: How do elements of the design support the play's timeline (1948-1973)?

A: I was born in 1948 and my parents lived in Atlanta for two years in the late sixties, so this is a time I remember. But actually, the Werthan house and its furniture are from a much earlier period, when Daisy and her husband had a flourishing business and raised a family. Vanessa Redgrave pointed the way to Daisy's behavior. Daisy is not one to desert her stove or table just to "modernize." She values her useful objects. So, in a way, the play has a somewhat "timeless" look from the last century.

Q: What other factors have influenced your design?

A: Scenic design for the theater is always collaborative and in the case of this production, even more so. David Esbjornson, the director, and I picked this smaller theater especially for this production with these three actors to emphasize the intimacy of our approach. David has included specific additions not taken from the original production of the play--and also underscored the fact that this play is in recollection from Boolie's point of view. All three actors have added personal observations that show up in the design and the way they use the design elements creatively. And of course, the lighting designer has to support, enhance, and then build upon what starts out as scenery and ends up as the emotional landscape of the play. Also, color and texture come in collaboration with the costume designer to make a pleasing whole, while emphasizing the actors and making them stand out to the audience.

Q: What do you find most striking about this play?

A: I find two things striking about the play. I saw the original production of the play with my parents. My father, a gentleman from the South and an educator, was transported by the progress of these characters that he recognized; he wanted to return to the play the next day. During the late sixties, I experienced the shifts made during the civil rights struggle with my parents, watching television, and seeing it in person in Atlanta. It touched all our families. But now, I am astonished how little we remember now about the dates of when certain things happened. The original audience did know, but today the years run together, and it is important to remember and underline the historical context of the personal parts of this story. Secondly, in terms of style, I am seeing anew how we the audience accept and enjoy this efficiently fluid method of story telling. No one really expects a car onstage, or a house, or an entire cemetery--we are just watching a meaningful American story being told.



The World of the Play Manners & Appearances

Etiquette is a system of rules that dictate how people should interact with one another. At the beginning of *Driving Miss Daisy* it's 1948 and Miss Daisy Werthan is 72-years of age. This means that she was born in 1876. In the early 1900s, when Miss Daisy was a young women living in Georgia, she would have been highly aware of the rules of social etiquette and made sure that she followed these rules very closely. As a character, Daisy can be described as prim and proper; independent, stubborn, and concerned with how she is perceived by others. Southern manners at the turn-of-the-century involved an extremely complex system of dos and don'ts that upheld the values of the day, such as order and stability; offering hospitality to guests; refinement and delicacy; diction and poise.

Observance, or non-observance, of the minute details and rules of etiquette indicated one's class and level of consideration for others. The rules of etiquette demanded conformity to certain norms of behavior in order to get along in society. Disregard for the rules of etiquette could be the cause of social ostracism.

DRIVING Miss Daisy

Manners & Appearances: Activity One

Discussion in groups of 2

- Before attending the play, read the character descriptions in the “Who’s Who in the Play” section of this study guide.
- Based on this information, imagine what Miss Daisy’s appearance is like in 1900, 1948, 1965, and 1973. What would be your first impression of her if you met her for the first time in all four years?
- Based on this information, imagine what Daisy’s driver, Hoke Coleburn’s appearance is like in 1948, 1965, and 1973. What would be your first impression of him be if you met him for the first time?
- Does physical appearance play an important part in how we analyze and judge others? How does one’s appearance inform us of someone’s character or personality?
- Does one’s demeanor and energy help us establish first impressions? If yes, how so?
- Do you think the first impressions we make support or reject stereotypes? Are stereotypes often accurate or inaccurate? Are stereotypes conducive or destructive to what is true and what is false? Why or why not?
- Share your answers/opinions with the class and discuss similarities and differences.

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Manners & Appearances: Activity Two

At the turn-of-the-century, heightened forms of politeness and courtesy were the everyday, external signs of a person's moral virtue. Manners and social graces, such as prefixing "Miss" or "Master" to others' first names in ordinary conversation, the correct posture and gait, the way a lady held a wrist-fan or a tea cup, the way a gentleman bowed, and the colors of one's dress were all measurements of a person's moral virtue and quality of life.

Social life centered on the front parlor, the school, and the church hall. There were strict rules for interaction in each of these settings.

Discussion in groups of 3 to 5

- Keeping in mind Miss Daisy's upbringing in Georgia during an era that abided by strict rules of conduct, discuss why Daisy reacted to Hoke in the following way:

HOKE

How yo' Temple this mornin', Miss Daisy?

DAISY

Why are you here?

HOKE

I bring you to de Temple like you tell me.
(He is helping her into the car.)

DAISY

I can get myself in. Just go. (She makes a light little social smile and a wave out the window.) Hurry up out of here! (Hoke starts up the car.)

HOKE

Yassum.

DAISY

I didn't say speed. I said get me away from here.

HOKE

Somethin' wrong back yonder?

DAISY

No.

HOKE

Somethin' I done?

DAISY

No. (A beat.) Yes.

HOKE

I ain' done nothin'!

DAISY

You had the car right in front of the front door of the Temple! Like I was Queen of Romania! Everybody saw you! Didn't I tell you to wait for me in the back?

- Describe Daisy's reaction to Hoke in this scene?
- Why do you think she reacts in this manner?
- Do you think Daisy's reaction is reasonable or justified? Why or why not?
- Share your opinions with the class. Discuss similarities and differences between groups.

DRIVING

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Manners & Appearances: Activity Three

The rules for interaction between men and women were still more complex. Taken from the *Encyclopedia of Etiquette* (1911), the following excerpts outline the rules of behavior for ladies and gentlemen who meet in public. In 1911, Miss Daisy would have been a 35-year-old woman.

Conversations on the street . . .

When a man meets a feminine acquaintance in the street and is desirous of speaking with her, he lifts his hat and, coming to her side, walks beside her. If he meets a woman friend walking alone, or accompanied by a woman to whom he is at once introduced or whom he already knows, he is privileged to ask permission to accompany the lady to her destination.

Bowing

It is the woman's privilege to bow first when meeting men acquaintances. In doing this, she bends her head slightly, looks directly at the person recognized, according him, at the same time, a slight smile or an amiable glance... A young lady takes the initiative when she meets in the street a gentleman with whom she may have gone in to dinner or with whom she may have danced several times at a ball. She always bows to him, though no further acquaintance may ever after exist between them. Too many women have the mistaken impression that manifestly to refuse all recognition is the proper method by which to end an undesirable acquaintance or to administer a rebuke for discourteous treatment received. It is perfectly easy, when desired, to acknowledge a salutation with such dignity and brevity of glance as plainly to indicate that one's wish is to hold the person from whom the salutation is received to the merest bowing acquaintance; and when the desire is to close an acquaintance entirely, one need only look away as the undesirable person approaches and keep the eyes persistently, but not ostentatiously, averted or downcast until he is by. This is in most cases quite as effective and in every way much better than to give an insolent and deliberate stare in answer to a bow and smile.

Discussion in groups of 3 or 4

- Using the information provided on social etiquette and interaction in the southern states during the turn-of-the-century, create a tableau that represents the key manners of this time period.
- One member of each group will take on the role of Director or sculptor who will 'shape' the members of the group into frozen statues that represent the characters engaged in a social exchange.
- The Director will either instruct or physically move the statues/characters into position and interpret the scene for the class.
- Extension: Once each tableau is set, the Director taps the shoulder of each frozen statue cueing each character to 'come to life' and speak a line (in character) that explains his/her action(s) at that moment in time. Characters should speak out loud their inner thoughts and feelings

Technique Tips for Tableaux Work

Tableau is a frozen representation of human figures captured in the middle of action. Tableaux communicate meaning and maintain aesthetic form by ensuring that all figures and actions:

1. Relate to a given story, theme, time or place;
2. Depict an emotional quality;
3. Engage in physical activity that incorporate a variety of levels (high, medium, low) and directions;
4. Are well balanced, large, and easy to read with a clear focal point.



The World of the Play Segregation & Integration

Driving Miss Daisy provides an overview of the changing values in the South between 1948 and 1973. In the story, acts of segregation and integration are fueled by the racism and prejudice of this time period. Not only is it a story about the transformative power of friendship that transcends all the societal boundaries placed between two unlikely individuals, it's also a story about civil and human rights of the elderly as well as religious, political, and ethnic groups.

Daisy: "I still have rights and one of my rights is the right to invite who I want - not who you want - into my house."

DRIVING Miss Daisy

Segregation & Integration: Activities One, Two and Three

Research in groups of 2

- Using the Internet or a literary source, research the 1958 Temple bombing in Atlanta.

Discussion as a class

- What are the details leading up to the bombing and the consequences after this event occurred?

Daisy's reaction to the bombing communicates her lack of empathy and weak understanding of prejudice, including its implications, when she talks about segregating the Jewish community: "I'm sure they meant to bomb one of the conservative synagogues or the orthodox one. The Temple is reform. Everybody knows that." Hoke enlightens Miss Daisy by responding with, "It doan' matter to them people. A Jew is a Jew to them folks. Jes like light or dark we all the same nigger."

Research in groups of 3 to 5

- After seeing the play and using the chart on the following page, identify and describe 1-3 additional examples of prejudice in the play.
- How did prejudice change throughout the play as it moved from 1948 to 1973?
- Share your group's answers with the class. Discuss similarities and differences.

Research in groups of 2

- Using the information on the civil rights movement displayed on the following pages, along with the Internet or a literary source, research racial and religious relations as well as political policies related to civil rights in the South from the 1940s to the mid-1970s.
- Based on your findings, discuss how aspects of civil rights changed during this time period.
- Would these civil right developments affect the way Daisy and Hoke interacted with each other and their society? Would Daisy and Hoke's day-to-day life have changed throughout these years? Is so, how?

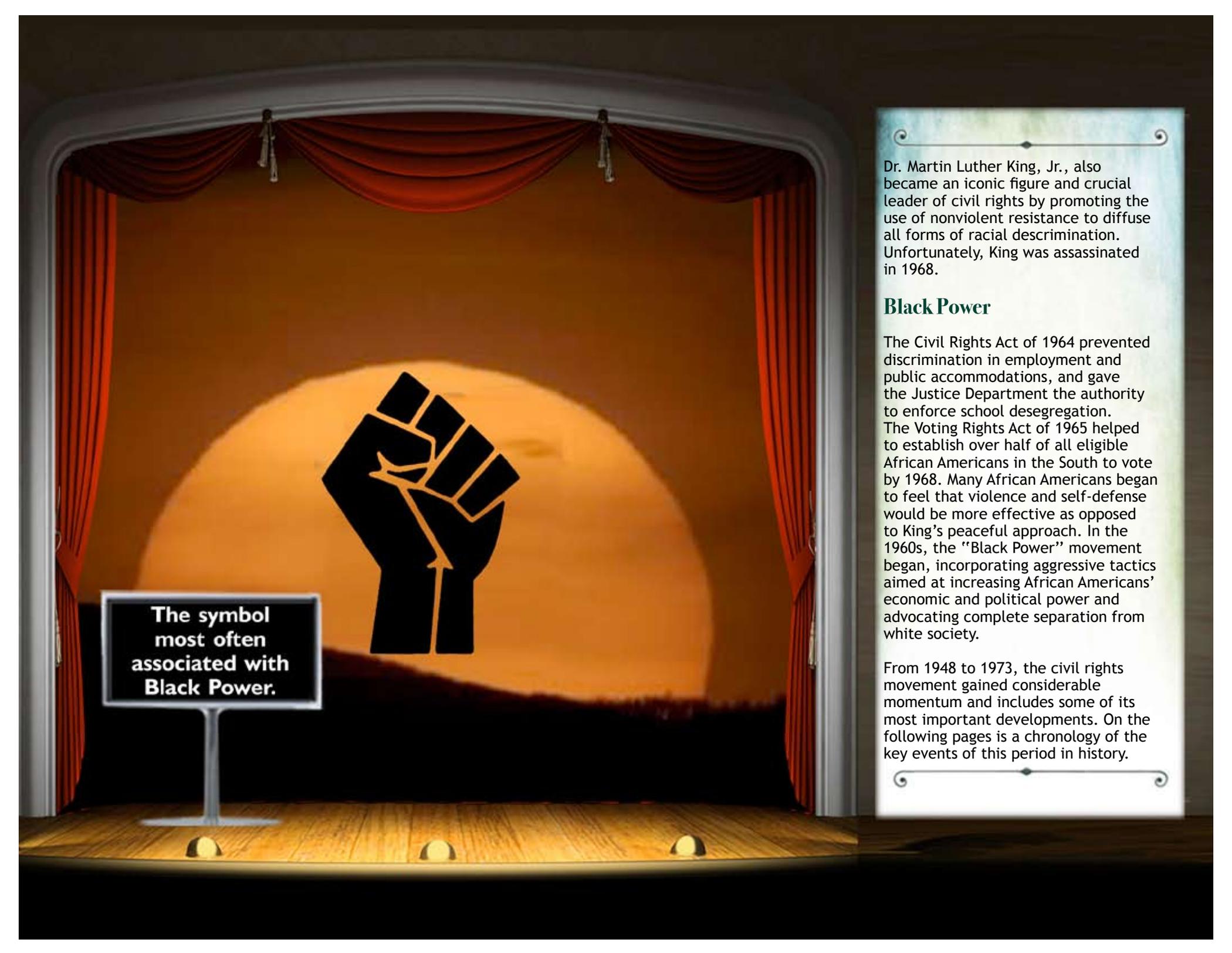
WHAT ACTION (e.g., explain the prejudicial event in the play)	TO WHOM (i.e., which character in the play)	WHEN (e.g., in the beginning, middle, or end of the play)	WHY (e.g., reason you think the prejudice occurred)	PREJUDICE IS AGAINST (e.g., the elderly, African-Americans, etc.)	RESULTS/LESSON LEARNED (e.g., explain results of the action and possible lessons learned)



The World of the Play The Civil Rights Movement

President Harry S. Truman stand on civil rights became an important issue in his 1948 reelection campaign. In 1946, African-American civil rights groups pushed for Truman to act against segregation and discrimination, for example, lynching in the South and denying African Americans the right to vote. In 1948, Truman banned racial discrimination in the military and in federal jobs. In response to this ban, Southern Democrats formed their own party - a party that supported racial segregation but despite these obstacles, Truman went on to win another term in office as President.

Near the time that *Driving Miss Daisy* begins, African Americans began a more proactive movement to end discrimination. For example, during the 1950s, the Supreme Court ordered the desegregation of schools as well as transportation systems, and President Dwight Eisenhower signed the 1957 Civil Rights Act, which made it a federal crime to stop a qualified person from voting.

A stage with red curtains and a large black fist symbol on a sunset background. The fist is raised and clenched, with a white outline. The background is a warm orange and yellow sunset over a dark horizon. The stage floor is wooden and has three spotlights.

The symbol
most often
associated with
Black Power.

Dr. Martin Luther King, Jr., also became an iconic figure and crucial leader of civil rights by promoting the use of nonviolent resistance to diffuse all forms of racial discrimination. Unfortunately, King was assassinated in 1968.

Black Power

The Civil Rights Act of 1964 prevented discrimination in employment and public accommodations, and gave the Justice Department the authority to enforce school desegregation. The Voting Rights Act of 1965 helped to establish over half of all eligible African Americans in the South to vote by 1968. Many African Americans began to feel that violence and self-defense would be more effective as opposed to King's peaceful approach. In the 1960s, the "Black Power" movement began, incorporating aggressive tactics aimed at increasing African Americans' economic and political power and advocating complete separation from white society.

From 1948 to 1973, the civil rights movement gained considerable momentum and includes some of its most important developments. On the following pages is a chronology of the key events of this period in history.



Rosa Parks

A Civil Rights Timeline

1947

First Freedom Ride organized by the Congress of Racial Equality (CORE).

1954

U.S. Supreme Court declares school segregation unconstitutional in Brown v. Board of Education of Topeka ruling.

1955

Rosa Parks refuses to move to the back of a Montgomery, Alabama, bus as required by city ordinance and is arrested. A boycott follows and bus segregation ordinance is declared unconstitutional. Federal Interstate Commerce Commission bans segregation on interstate trains and buses.

1956

Coalition of Southern congressmen calls for massive resistance to Supreme Court desegregation rulings.

A Civil Rights Timeline

1957

Arkansas Gov. Orval Rubus uses National Guard to block nine black students from attending a Little Rock High School; following a court order, President Eisenhower sends in federal troops to ensure compliance.

Dr. Martin Luther King, Jr. leads the Montgomery, Alabama bus boycott.

1960

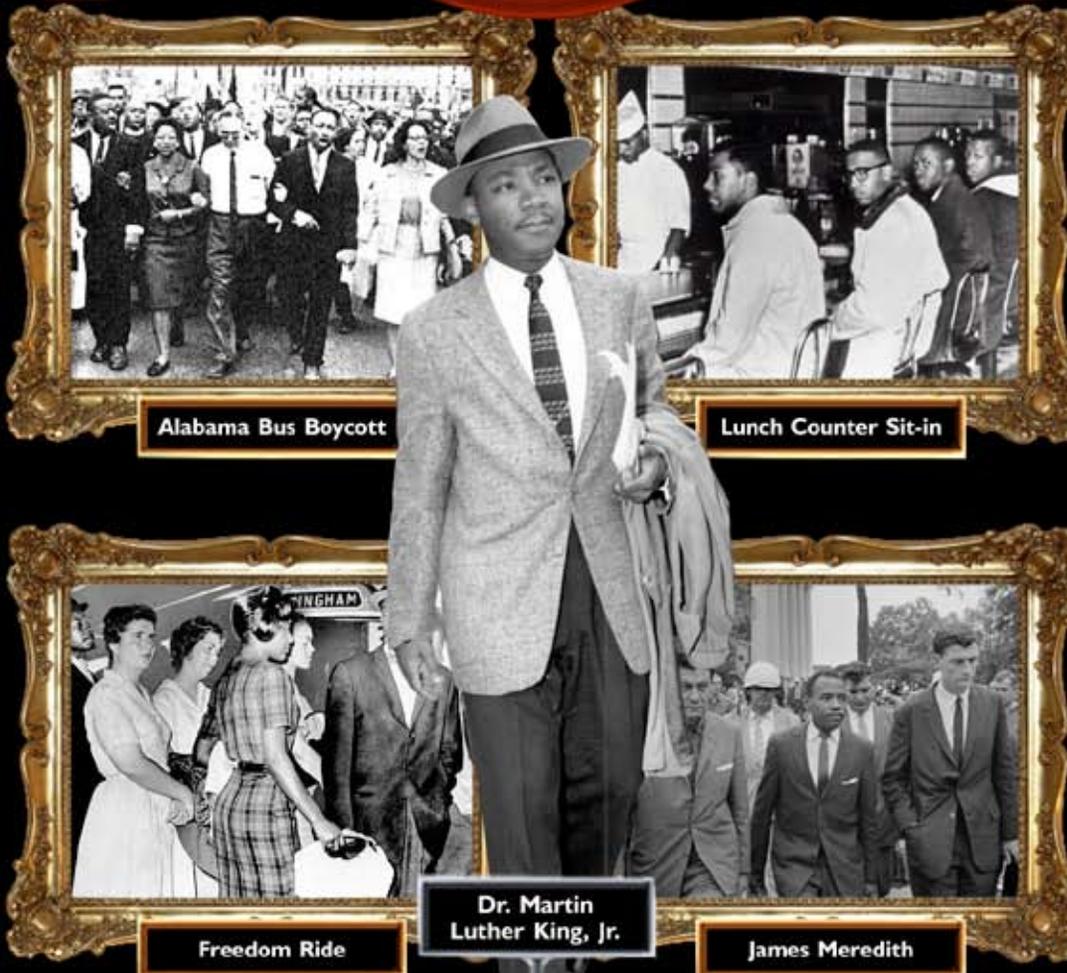
Four black college students begin sit-ins at lunch counter of a Greensboro, North Carolina, restaurant where black patrons are not served.

1961

Freedom Rides begin from Washington, D.C., into Southern states

1962

President Kennedy sends federal troops to the University of Mississippi to quell riots so that James Meredith, the school's first black student, can attend.



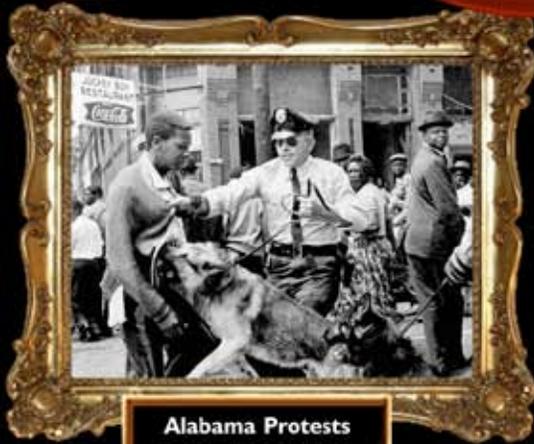
Alabama Bus Boycott

Lunch Counter Sit-in

Freedom Ride

Dr. Martin Luther King, Jr.

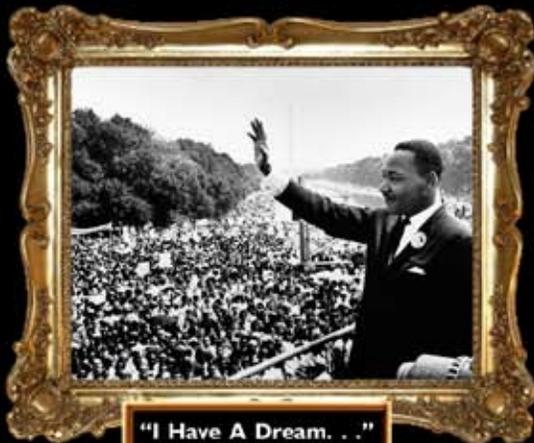
James Meredith



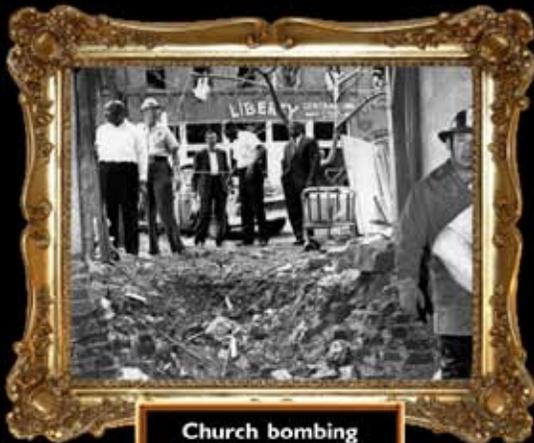
Alabama Protests



Medgar Evers funeral



"I Have A Dream. . ."



Church bombing

A Civil Rights Timeline

1962

The Supreme Court rules that segregation is unconstitutional in all transportation facilities.

The Department of Defense orders full integration of military reserve units, the National Guard excluded.

1963

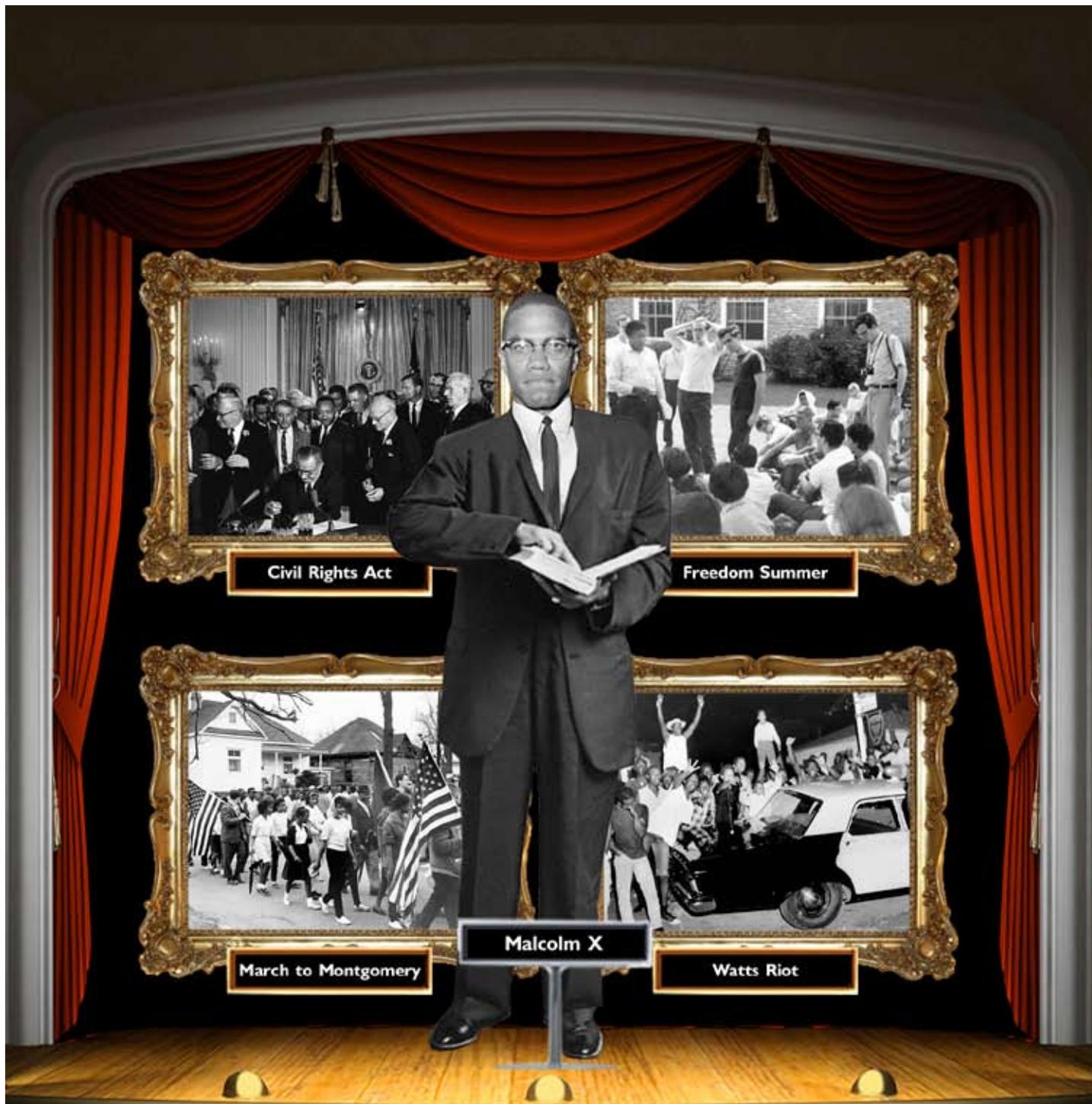
Massive protests against segregation in Birmingham, Alabama meet with severe police retaliation led by Sheriff "Bull" Connors.

Civil rights leader Medgar Evers is killed by a sniper's bullet.

Race riots prompt modified martial law in Cambridge, Maryland.

Dr. Martin Luther King Jr. delivers "I Have a Dream" speech to hundreds of thousands at the March on Washington.

Church bombing in Birmingham, Alabama, leaves four young black girls dead.



A Civil Rights Timeline

1964

Congress passes Civil Rights Act declaring discrimination based on race illegal after 75-day long filibuster.

Three civil rights workers disappear in Mississippi after being stopped for speeding; found buried six weeks later.

Riots in Harlem, New York and Philadelphia, Pennsylvania.

Mississippi "freedom summer": over 1000 students, teachers, and others converge on Mississippi to organize black voters.

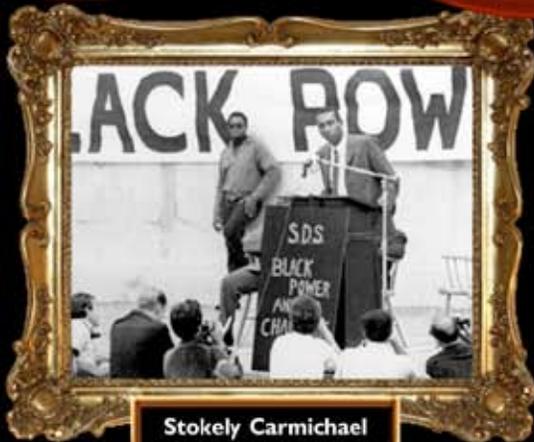
1965

March from Selma to Montgomery, Alabama, to demand protection for voting rights; two civil rights workers slain earlier in the year in Selma.

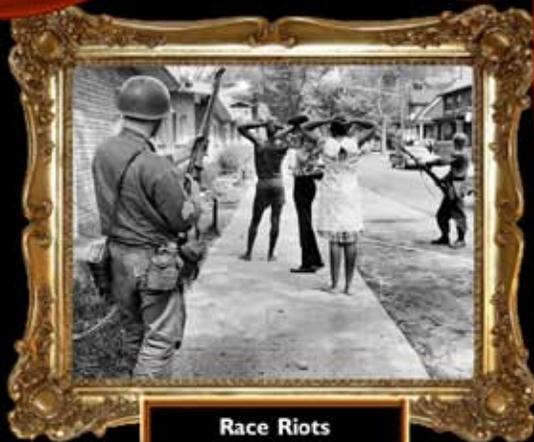
Malcolm X assassinated.

Riot in Watts, Los Angeles leave 34 dead.

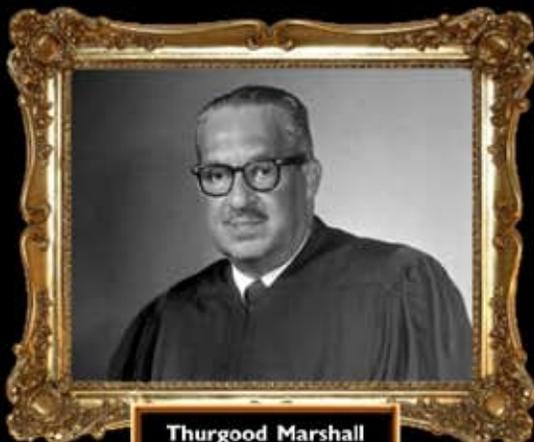
Congress passes Voting Rights Act.



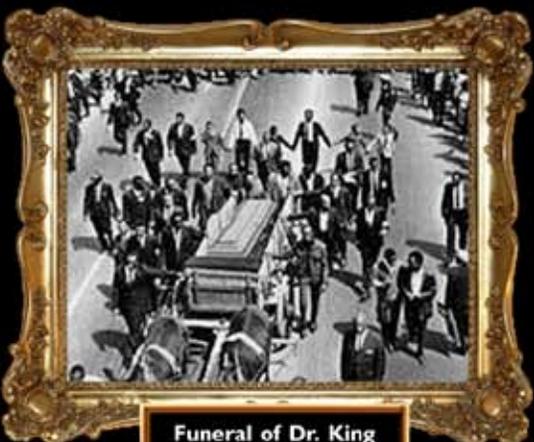
Stokely Carmichael



Race Riots



Thurgood Marshall



Funeral of Dr. King

A Civil Rights Timeline

1966

Edward Brooke, R-Massachusetts, elected first black U.S. senator in 85 years.

Stokely Carmichael becomes the leader of SNCC; he begins to call for "black power," moving the civil rights movement in a more radical direction.

1967

Race riots erupt in Newark, Detroit, and thirty other cities.

Thurgood Marshall first black to be named to the Supreme Court.

Carl Stokes (Cleveland) and Richard G. Hatcher (Gary, Indiana) elected first black mayors of major U.S. cities.

H. Rap Brown succeeds Carmichael, continuing the radicalization of the movement.

1968

Martin Luther King Jr. assassinated in Memphis, Tennessee; James Earl Ray later convicted and sentenced to 99 years in prison.

A Civil Rights Timeline

1968

Poor People's March on Washington, planned by King before his death, goes on.

Riots break out in Washington, D.C., and other cities.

1969

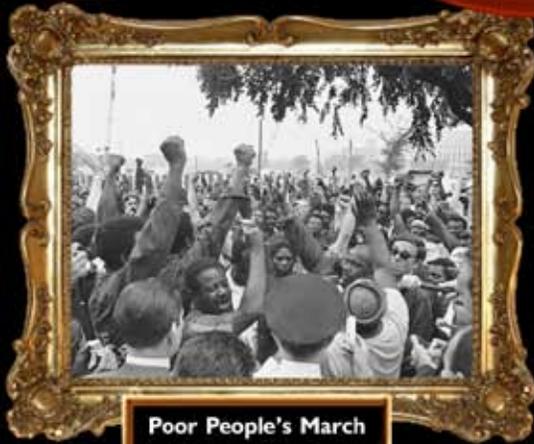
Police in Chicago kills two members of the Black Panther Party, an organization dedicated to the concept of "black power."

1972

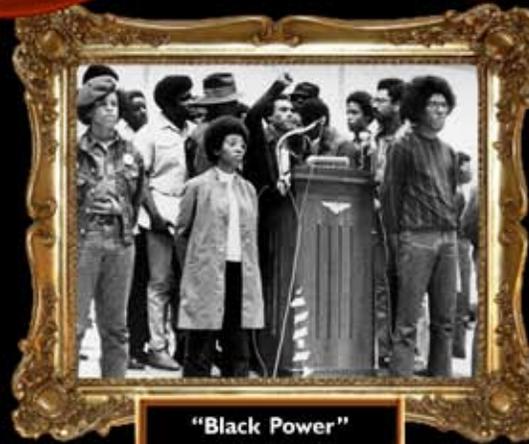
Congress passes the Equal Employment Opportunity Act, opening the door to affirmative action.

1973

Maynard Jackson (Atlanta), first black elected mayor of a major Southern U.S. city.



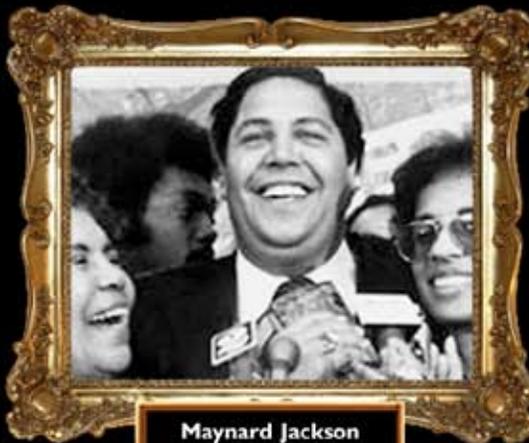
Poor People's March



"Black Power"



Affirmative Action



Maynard Jackson

DRIVING Miss Daisy

Civil Rights: Activity One

Research in groups of 2

- Using the Internet or a literary source, identify some key developments for civil rights between the years of 1980 - 2010?
- Share your findings with the class.

The characters in *Driving Miss Daisy* live in a community that is part of and impacted by the civil rights movement. As the play progresses, the change in the relationship between Miss Daisy and Hoke parallels the racial progression made between whites and blacks in the US during this time.

Miss Daisy is, in many ways, a product of her environment, which like so many Southerners of this era, blindly exercise racial and class discrimination. As the play begins, Miss Daisy's opinions of black people lack respect. Take, for example, the scene where Miss Daisy discovers a 30-cent can of salmon missing from her pantry: "They all take things you know...They are like having little children in the house. They want something so they just take it. Not a smidgen of manners. No conscience." With Daisy's age, including her physical and social fragility, and because she's Jewish within a predominantly Christian society, her fear and biases are only heightened.

These prejudicial attitudes are evident in the scene involving the bombing of Miss Daisy's temple where Hoke compares the bombing to the lynching of a black man he knew when he was a boy. Miss Daisy vehemently denounces this connection:

DAISY

The idea! Why did you tell me that?

HOKE

I doan' know. Seem like disheah mess put me in mind of it.

DAISY

Ridiculous! The Temple has nothing to do with that!

At this point in the play, Daisy would rather support the idea of racial segregation over integration. She is threatened by the comparison made by Hoke for if she accepts this parallel between Jews and black people it would be like accepting a kinship of equality between herself (higher class, white, Jewish) and Hoke (lower class, African American).

DRIVING Miss Daisy

Civil Rights: Activity One (cont'd.)

Despite Miss Daisy's prejudicial actions and words, she seems unaware of her prejudices. For example, when Boolie compares her to Governor Talmadge, a well-known segregationist of the day, his mother is shocked and offended: "What a thing to say! I'm not prejudiced." Later in the play, Daisy decides to attend a dinner honoring Dr. Martin Luther King Jr. but Boolie declines to go with her because of what people might say if he's seen attending the event; he's afraid it will hurt his business.

Miss Daisy, who supports King and who declares that it is "wonderful the way things are changing," nonetheless remains inconsiderate and disrespectful when she invites Hoke to the event at the very last minute. When Daisy half-heartedly and rather insincerely extends the possibility of Hoke coming to hear King speak, he becomes perturbed with the way she has manipulated the situation and refuses the ticket, saying to Miss Daisy, "next time you ask me someplace, ask me regular," and adding quietly to himself, "Things changin', but they ain't change all dat much." At the same time, however, Hoke maintains a dignified, humorous, and graceful manner that is most impressive. It is this manner that protects and sustains him from being destroyed by the prejudice of his day.

In a transformative way Daisy, by the end of the play, comes to accept Hoke as her "best friend." The changing times (sparked by the civil rights movement) changes the nature of their relationship, which transforms, in the end, into a compassionate and caring friendship that surpasses the limitations of racial prejudice.

At the end of the play, Daisy is living in a nursing home and in the ultimate reversal of roles, the final scene ironically has Hoke, as a caring friend, feeding to Miss Daisy her Thanksgiving pie because she is unable to do so on her own.

Activity in groups of 9

Growing up in a particular geographic region and/or during a specific time in history strongly contributes to our beliefs, which can greatly affect our actions and understanding of prejudice and preferential treatment. New people, places, and situation can threaten our sense of security and feelings of safety and belonging. The following activity explores some ideas about how and why we feel an affinity or desire to belong to a particular group. The groups used in this exercise are associated to some of the social/racial/religious groups incorporated in Driving Miss Daisy (e.g., Jewish, Christian, African-American, Caucasian, elderly, wealthy and educated). • Share your findings with the class.

- Equally divide class into the 9 following groups:

DRIVING Miss Daisy

Civil Rights: Activity Two

Activity in groups of 9 (cont'd.)

- Equally divide class into the 9 following groups:
1. Jewish Youth Club; 2. Young Christians Club; 3. German Club; 4. Boys Basketball Club; 5. Girls Gymnastics Club; 6. Bridge Club; 7. Yacht Club; 8. Book Club; 9. Unassigned Group.
- Groups must adopt the idea that they belong to a specific club (unassigned group will later choose to join one of the other clubs).
- Each group will create a pamphlet that depicts the club's best features (e.g., club name, mission statement, club logo, activities, etc.). Features should attempt to sell the club to potential members.
- Potential members (from the unassigned group) will go to each of the 6 groups to learn more about the club.
- If you are part of the unassigned group, as a potential club member, shop for a new club. (Pretend you're a person interested in: education and/or leisure activities and/or political activism and/or multiculturalism and/or physical fitness and/or religion.)

In-role, introduce yourself to members of your group (e.g., your name; your hobbies/background; you recently moved into the community; you want to belong to a club).

Ask individuals from each group questions about his/her club. (Note: create or photocopy the club pamphlet created by the group (as instructed above in step #3). Each club representative should have a club pamphlet to refer to during the question-and-answer period.

- Based on club information and your interests, choose a club.
- In your assigned or chosen club, discuss why your group is better than the other groups.
- In your assigned or chosen club, discuss negative aspects of the other groups (i.e., base reasons not to join other clubs on personal biases, stereotypes, and discrimination).
- Each group shares with the class why their group is best and why (based on their group's biases) other groups are not as good.

The teacher can facilitate a discussion that reflects students' reasons for joining and not joining a particular group. List reasons on a poster board or flip chart under the 8 club names. During the discussion, ask the following questions:

1. Why do you think members join a particular group/club?
2. What are some reasons for members not to join a group/club?
3. Are these reasons for not joining valid or unfair?
4. How does belonging to a group affect how a member feels?
5. Is one club better than another?
6. Could various groups join together to create a joint club? If so, what would be the benefit(s)?

DRIVING Miss Daisy

Civil Rights: Activity Three

Transformative Change #1

Driving Miss Daisy begins in 1948 and ends in 1973 - a span of 25-years. Large portions of time pass between various segments allowing the story to develop in a free flowing style. Although the play is written in chronological order, there are many successive scenes that are separated by several months or years. This continuous transformation and passing of time conveys the feeling that whole lives unfold as the play progresses, which contributes to the dramatic intensity of the story. This time treatment provides the playwright with opportunities to create evocative moments that are key to the characters' lives and the development of the plot.

As time passes throughout the play, we see how Daisy and Hoke change as individuals and change each other. Hoke learns to assert his self-worth and dignity while Miss Daisy learns that it's safe to rely on someone other than herself and to depend on friends and family.

At the beginning of the play, Daisy, with great resistance, accepts Hoke as her employee. As time passes, their employer-employee relationship changes. Throughout this process, she discovers that even though Hoke comes from a different socio-economic background, he does not violate her freedom; instead he becomes an unexpected blessing of benefits: friendship, safety, and enrichment in her day-to-day life. In learning to accept, respect, and depend on Hoke, she discovers the necessity of relying on others.

At the same time, Hoke makes an analogous discovery. Despite Miss Daisy being educated and wealthier than Hoke, she comes to realize that she needs his assistance and skills; not only for transportation but also for her emotional and social well-being. In realizing his importance to Miss Daisy - a woman of higher class and social status, Hoke comes to more highly value himself, and in due course, receives the dignity he rightly deserves.

By the end of the play, Daisy is 97, Hoke is 85, and Boolie is 65-years-old. Over the years, everyone experiences change of some kind. For example, Daisy becomes more accepting of others and situations; Boolie becomes more conservative and concerned with what others think; and an important friendship is established between Hoke and Daisy. In her later years, Daisy shows signs of dementia.

On the following page is a scene where Daisy becomes confused, thinking that she is still a schoolteacher.

From the script. . .

DAISY

Where did you put my papers?

HOKE

Ain' no papers, Miz Daisy.

DAISY

My papers! I had them all corrected last night and I put them in the front so I wouldn't forget them on my way to school. What did you do with them?

HOKE

You talkin' outta yo' head.

DAISY

The children will be so disappointed if I don't give them their homework back. I always give it back the next day. That's why they like me. Why aren't you helping me?

HOKE

What you want me to do, Miz Daisy?

DAISY

Give me the papers. I told you. It's all right if you moved them. I won't be mad with you. But I've got to get to school now. I'll be late and who will take care of my class? They'll be all alone. Oh God! Oh Goddy! I do everything wrong.

HOKE

Set down. You about to fall and hurt yoseff'.

DAISY

It doesn't matter. I'm sorry. It's all my fault. I didn't do right. It's so awful! Oh God!

HOKE

Now you lissen heah. Ain' nothin awful 'cep the way you carryin' on.

DAISY

I'm so sorry. It's all my fault. I can't find the papers and the children are waiting.

HOKE

No they ain'. You ain' no teacher no mo'.

DAISY

It doesn't make any difference.

HOKE

Mis Daisy, ain' nothin' the matter wit' you.

DAISY

You don't know. You don't know. What's the difference?

HOKE

Your mind done took a turn this mornin' thass all.

DAISY

Go on. Just go on now.

HOKE

You snap right back if you jes let yoseff.

DAISY

I can't! I can't!

HOKE

You a lucky ole woman, you know dat?

DAISY

No! No! It's all a mess now. And I can't do anything about it!

HOKE

You rich, you well for your time and you got people care about what happen to you.

DAISY

I'm being trouble. Oh God, I don't want to be trouble to anybody.

HOKE

You want something to cry about, I take you to the state home, show you what layin' out dere in de halls.

DAISY

Oh my God!

HOKE

An' I bet none of them take on bad as you doin'.

DAISY

I'm sorry. I'm so sorry. Those poor children in my class.

DRIVING Miss Daisy

Civil Rights: Activities Three (cont'd.)

Discussion in groups of 5

- What does Miss Daisy reveal about herself the scene on the previous page?
- What do you think Hoke's strategy is in dealing with Miss Daisy's confusion?

Teacher's Tip: In this scene, Daisy reveals that as she becomes older, her level of care increases and she does not want to be a burden to her son, Boolie and her employee, Hoke. Later in this scene, Daisy makes the core discovery of the play telling Hoke, "You're my best friend. . . . Really. You are. You are." No longer is their relationship that of employer-employee; higher or lower status but more steeped in equality - like family or close friends. This scene also reveals a reversal in roles: now Hoke is the teacher by instructing Miss Daisy to gain self-control and guiding her back to reality.

Eventually, Boolie decides to place Daisy in a nursing home.

As Hoke ages, he, too, must contend with change. For example, when he can no longer drive, his granddaughter assists with his transportation by becoming his chauffeur. As Hoke ages (like all of us will), he too loses some of his independence. Hoke admits that "...I doan' drive now. ...It hard, not drivin'. Dat plan ain' on no bus line." At this stage in their lives, Daisy and Hoke (like others in their position) must depend on the aid of family, friends, and healthcare workers to ensure their quality of life is maintained.

Over time, Daisy and Hoke's relationship transforms. Three key scenes reveal important moments that support change and development in their relationship. Chronologically, the scene above is considered the third of these three key moments. The following describes two additional transformative changes.

DRIVING Miss Daisy

Civil Rights: Activity Three (cont'd.)

Transformative Change #2

While Hoke and Miss Daisy are visiting the cemetery where her husband is buried, Daisy asks Hoke to place some flowers on Leo Bauer's grave.

- Read the scene on the following page.
- How do you think Daisy feels after helping Hoke sound out the word, "Bauer"?
- What do you think Hoke feels after finding the correct tombstone?
- How does this scene begin to transform Miss Daisy and Hoke's relationship?
- Share your answer(s) with the class. Discuss similarities and differences between the answers.

Teacher's Tip: When Hoke admits he can't find the other grave because he can't read, Daisy, with her past experience as a teacher, takes on the role of instructor by giving Hoke a lesson in phonetics. From this moment on Hoke begins to study reading, and later in the play he receives an instructional book on handwriting from Miss Daisy outside of Boolie's house at Christmas time. In the cemetery scene, we see Hoke gain something important from his association with Miss Daisy as he takes a step toward the confidence and self-respect that is derived from learning a new and vital skill. It is also a moment when Miss Daisy expresses generosity and kindness toward a fellow human being.

From the script. . .

DAISY

Hoke, run back to the car and get that pot of azaleas for me and set it on Leo Bauer's grave.

HOKE

Miz Rose Bauer's husband?

DAISY

That's right. She asked me to bring it out here for her. She's not very good about coming. And I believe today would've been Leo's birthday.

HOKE

Yassum. Where the grave at?

DAISY

I'm not exactly sure. But I know it's over that way on the other side of the weeping cherry. You'll see the headstone. Bauer.

HOKE

Yassum.

DAISY

What's the matter?

HOKE

Nothin' the matter.

(He exits. She works with her trowel. In a moment Hoke returns with flowers.) Miz Daisy . . .

DAISY

I told you it's over on the other side of the weeping cherry. It says Bauer on the headstone.

HOKE

How'd that look?

DAISY

What are you talking about?

HOKE

(Deeply embarrassed)
I'm talkin' bout I cain' read.

DAISY

What?

HOKE

I cain' read.

DAISY

That's ridiculous. Anybody can read.

HOKE

Nome. Not me.

DAISY

Then how come I sec you looking at the paper all the lime?

HOKE

That's it. Jes' lookin'. I dope out what's happening from the pictures.

DAISY

You know your letters, don't you?

HOKE

My ABC's? Yassum, pretty good. I jes' cain' read.

DAISY

Stop saying that. It's making me mad. If you know your letters then you can read. You just don't know you can read. I taught some of the stupidest children God ever put on the face of this earth and all of them could read enough to find a name on a tombstone. The name is Bauer. Buh huh bull buh Bauer. What does that buh letter sound like?

HOKE

Sound like a B.

DAISY

Of course. Buh Bauer. Er. er er ere er. BauER. That's the last part. What letter sounds like er?

HOKE

R?

DAISY

So the first letter is a —

HOKE

B.

DAISY

And the last letter is an —

HOKE

R.

DAISY

B-R. B-R B-R. Brr. Brr. Brr. It even sounds like Bauer, doesn't it?

HOKE

Sho' do Miz Daisy. Thass it?

DAISY

That's it. Now go over there like I told you in the first place and look for a headstone with a B at the beginning and an R at the end and that will be Bauer.

HOKE

We ain' gon' worry 'bout what come 'n the middle?

DAISY

Not right now. This will be enough for you to find it. Go on now.

HOKE

Yassum.

DAISY

And don't come back here telling me you can't do it. You can.

HOKE

Miz Daisy . . .

DAISY

What now?

HOKE

I 'preciate this, Miz Daisy.

DAISY

Don't be ridiculous? I didn't do anything. Now would you please hurry up? I'm burning up out here.

DRIVING Miss Daisy

Civil Rights: Activity Three (cont'd.)

Transformative Change #3

Hoke is driving Miss Daisy from Atlanta to Mobile, Alabama to attend a family member's 90th birthday celebration. On the way they unknowingly take a wrong turn, and fall behind schedule. Miss Daisy becomes upset and panicked because this mistake in traveling means they will be late for the birthday event. As they correct their travel direction, they do their best to make up for lost time. When Hoke informs Daisy that he needs to pull off the road "make water," she tells him not to stop the car but to hold off and keep driving to Mobile despite his need to urinate. At first Hoke seems to obey Daisy and do what he's told but then he speaks out stating, "I ain, no dog and I ain, no chile and I ain, jes a back of the neck you look at while you goin' wherever you want to go. I a man nearly seventy-two years old and I know when my bladder full and I getting' out dis car and goin' off down de road like I got to do. And I'm takin' de car key dis time. And that's de end of it."

By retorting back in this manner, Hoke stands up for himself making a statement that he refuses to put up with Miss Daisy's unreasonable demands. Furthermore, when Hoke leaves to relieve himself, Daisy is left on the side of the road alone in the dark car. During this brief time alone, she feels unsafe, lost and helpless, which causes her to realize how dependent she has become on Hoke and how she has taken him for granted.

Discussion in groups of 3-5

- The scenes on the previous pages are considered to be transformative moments in Daisy and Hoke's relationship?
- Are there other transformative times that occur in the play which change or develop Daisy and Hoke's relationship? If so, identify and describe these times.
- Share your ideas with the class. Discuss similarities and differences.

Teacher's Tip: Two additional transformative times involve food at the beginning and end of the play: 1) stolen can of salmon; 2) feeding/eating pumpkin pie.

Activity on your own

- Imagine being Miss Daisy Werthan.
- In-role as Daisy, compose four separate diary entries. One at the beginning and one at the end of the play plus two additional ones somewhere in-between the 25-year period.
- The diary entries should explain how Daisy is presently feeling with her life circumstances and, in particular, her relationship with Hoke.
- Do the diary entries differ from one another in tone and topic or are they similar in nature?

DRIVING Miss Daisy

Civil Rights: Activity Four

Activity in groups of 3

- The following chart captures specific elements of the production's design.
- After attending the performance, use the chart to explain (using your group's opinion) how the production's design communicated the changing of time throughout the play.
- Share your ideas with the class. Be ready to explain why your group came to your conclusions.

Design Element

Related Questions

- Lighting _____ Did the use of lighting on the stage support the play's changing of time? If so, how? If not, how could this have been accomplished?
- Sound _____ Did the use of sound/music support the play's time periods? If so, how? If not, how could this have been accomplished?
- Costumes/Props _____ Did the use of costumes and props on stage support the changing of years (i.e., 1948 - 1973)? If so, how? If not, how could this have been accomplished?
- Sets _____ Did the production's set(s) support the play's time period? If so, how? If not, how could this have been accomplished?

Additional Topics

Related Questions

- Images retained _____ When you close your eyes and think back to the performance, how many moments can you clearly visualize in your head?
- Strongest moment _____ What for you was the strongest moment in the performance (e.g., a moment of tension, sadness, anger, beauty, truth, or _____)?
- Weakest moment _____ Which moment was the weakest for you? How might that moment have been strengthened?
- Inconsistencies _____ Were there any problems with the production's logic or coherence (e.g., anything that jarred or seemed out of place with the rest of the performance)?
- Didn't understand _____ Were there any points in the performance that confused you, or where you couldn't work out the intentions?
- Stronger point overall _____ Did the performance have a particular strength (e.g., the acting, the design)?
- Weaker point overall _____ Did the performance have a particular weakness?

SHARED TRADITIONS

SOUTHERN HISTORY
AND FOLK CULTURE



CHARLES JOYNER



The World of the Play Southern Jewish Culture & Customs

In *Driving Miss Daisy*, Alfred Uhry depicts the life and times of living and working in the southern states during the 1940s-1970s. Throughout the play (and particularly in his portrayal of Miss Daisy) Uhry draws upon experiences from his own family background as well as the fascinating 'braided cultures' of Judaism and the southern lifestyle.

Southern Jewish culture can be traced back to the late 17th century when Sephardic Jews (European Jews of Spanish, Portuguese, or North African descent) immigrated to the American South. Soon, Jewish customs blended with southern culture, and by 1830 Jews living in Charleston, South Carolina comprised the largest Jewish community in North America. After 1830, a substantial increase of Ashkenazi Jews (of German or Eastern European descent) immigrated to America settling mostly in Philadelphia and New York cities as well as, but to a lesser degree, the cities of New Orleans, Richmond, Savannah, and Baltimore.

DRIVING Miss Daisy

An excerpt from *Shared Traditions: Southern History and Folk Culture*

The southern Jewish experience has been both unique and ironic. To be a Jew in the South is both to affect and to be affected by the culture of the region. Jews did not come to the South as immigrants into the Promised Land; they were among the earliest settlers who helped to make the South what it is. The legacy of Jews in the South has been and remains distinctive...Jews have undergone a historical experience in the South that has made them different not only from other Jews but also from other southerners. There is deep irony in inheriting the Jewish longing for a homeland while growing up with the southerner's sense of home. As Jewish southerners, they made a special contribution to the region they helped to found and to shape. As southern Jews, they made a special contribution to Jews everywhere, playing a distinctive part in a living testimony to the Jewish presence in the world that not even the ultimate horrors of our century were able to eliminate.

Excerpt from Charles Joyner's "Community of Memory: Assimilation and Identity among the Jews of Georgetown," *Shared Traditions: Southern History and Folk Culture*. Urbana: University of Illinois Press, 1999.

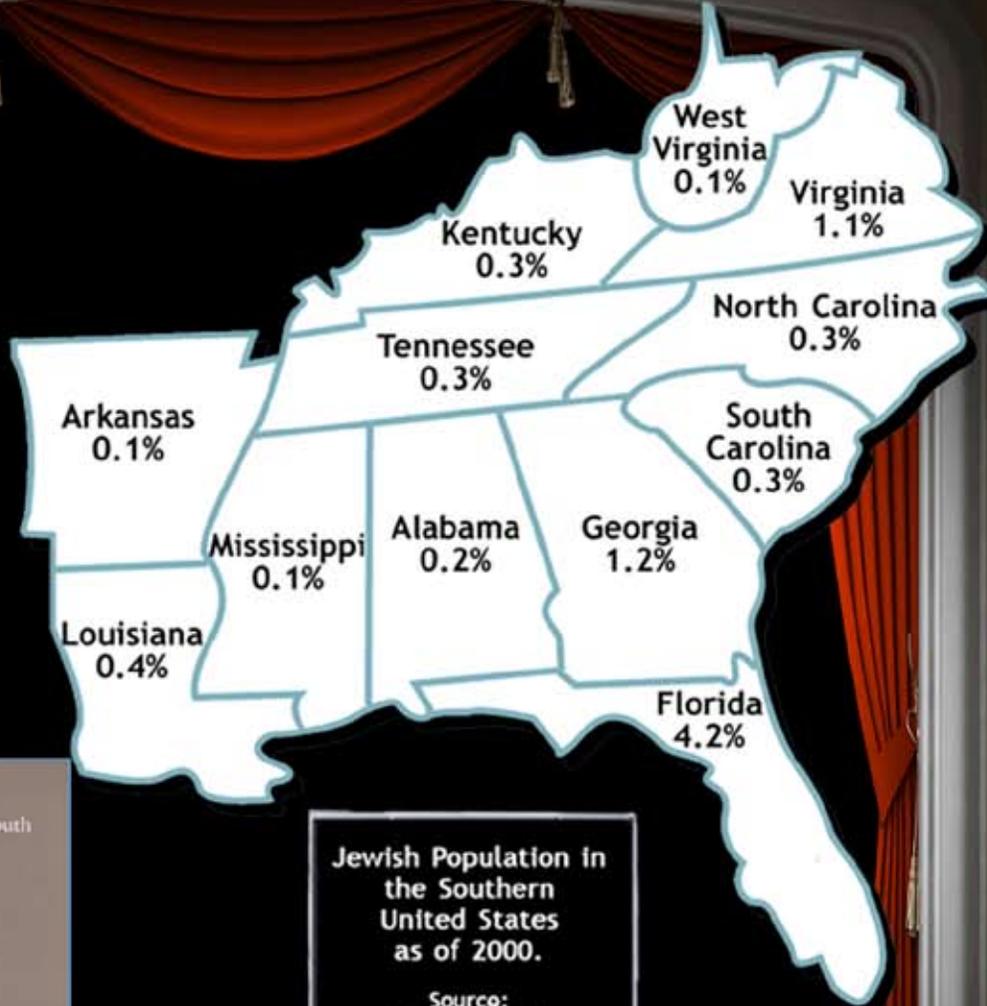


Eventually the number of Ashkenazi Jews became larger than the mostly Sephardic Jewish community in Charleston, SC.

After World War II, Jewish refugees came from Europe to America and in the 1970s, many arrived from the Soviet Union. At present, the largest population of Jews in the United States is located in New York City with over 2 million.

The Melting Pot

Anti-Semitism (discrimination against, prejudice, or hostility toward Jews) in the United States has always been less prevalent than in other parts of the world such as Europe and the Middle East. As opposed to other countries that have a foundation of common ethnicity or language, America's "melting pot" (which combines a variety of cultures) provides opportunity for minority groups such as Jewish Americans to prosper in a culture that strives to remain open to cultural diversity and political perspectives. Between World War I and WWII, first and second generation southern Jews diligently endeavored to become full-fledged Americans.



Newly arrived Jews began opening retail shops, organizing religious services in local town halls, and becoming active members in civic life. The third generation of Southern Jews began a transition from the Jewish merchant and retail business to a generation of professionals such as accountants, teachers, lawyers, and doctors.

Jews in the 21st Century

Today, Jews comprise approximately 0.5% of the southern population but remain vital and engaged members of their southern communities. At present, the Jewish population in the United States is approximately 5 million (2% of the national total), which is lower than it was in previous years. For example, in the 1940s the Jews in the United States made up 3.7% of the national population. Due to smaller families and intermarriage, the population of Jews in America is decreasing.



Jewish Population in the Southern United States as of 2000.
Source: National Jewish Population Survey 2000

DRIVING Miss Daisy

An excerpt from *Shalom Y'All: Images of Jewish Life in the American South*

...after the horrors of the Holocaust became known...racial pride emerged in the 1960s[;] a surge in religious identity emerged along with it. Somehow it became 'cool' to explore roots and traditions.

...we weren't so good at the Jewish part when I was growing up, but the Southern part - ah, the Southern part! We really had that down. Baked ham with redeye gravy, fried chicken, turnip greens, grits, and gallons of sweetened ice tea were our constants. I never even heard of a bagel until I went north to college. My grandmother did make matzo balls, but she called them cracker balls whenever company came.

...There was a Jewish network in those days that stretched from Atlanta to Savannah to Mobile to Chattanooga to Hattiesburg to New Orleans to every Southern town and city on the map. Gossip and love and friendship and marriage and family occasions linked us all together. ...There wasn't a town without at least one Jewish family. It's a testament to their courage and determination that they stayed. They weren't black and they weren't exactly white. They were just Jews. And they did what Jews have always done - they hung on. My own great-great-grandfather came to Georgia before the Civil War...he was a peddler. He eventually started a wholesale drug business. My father's side of the family settled in Louisiana. They were haberdashers [dealers in men's clothing and sewing articles] in towns like Plaquemine and Lake Charles. Later generations of both families went into the retail furniture business with stores all over the South. Most Southern Jews, like my people, were merchants...they were farmers, too, and mailmen and just about everything else.

Excerpt from Alfred Uhry's forward to *Shalom Y'All: Images of Jewish Life in the American South* by Bill Aron, and Viki Reikes Fox. Algonquin Books of Chapel Hill, 2002.

DRIVING Miss Daisy

Jewish Culture: Activity

Research, Discussion and Activity in groups of 2-8.

- Using the Internet, go to the A Portion of the People website at <http://www.lib.unc.edu/apop/index.html>.
- Using the information found on this website and this study guide, construct a timeline that charts and describes the history of Southern Jewish life and times.
- Timeline should include graphic elements and short written descriptions of key historical moments.
- When your timeline is complete, join another group and as a group of 4, research various recipes from Jewish and Southern cuisine. Using recipes from both cultures, create a celebratory dinner menu (e.g., Thanksgiving) for a Jewish Southern family that reflects the blended flavors of both cultures. (See excerpt #2 above for possible ideas.)
- When the menu has been selected, research and select a social activity (e.g., card game) that could be played after dinner. Choose an activity that would have been popular in the South and/or in the Jewish culture during the period 1940 - 1970. As noted in the previous section on "Manners & Appearances, social life was centered on the front parlor, the school, and the church hall (or in Miss Daisy's case, the Temple or Jewish synagogue). In the movie, Driving Miss Daisy, what is the game that Daisy and her Temple friends play at Miss Daisy's home? (Tip: The game shown in the movie did not originate from America or Europe but in the 1930s this game became a modern American version that was popular with many ethnic groups, especially Jewish women.)
- Join another group of 4 to make one group of 8.
- In the large group of 8, share your timelines, menus, and games. What are the similarities and differences between the groups?
- If time and resources allow, learn the rules of one of the games selected and play a round with your group of 8.

DRIVING Miss Daisy

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DRIVING Miss Daisy

Credits

Editor **PHILIP KATZ**

Philip Katz has worked in the Broadway industry for the past 20 years as a marketing and development consultant. His shows include *Shrek The Musical*, *West Side Story*, *Legally Blonde*, *Hairspray*, *The Opera Show (U.K.)*, *Chicago*, *Grease*, *Victor/Victoria*, *Smokey Joe's Cafe*, *Big The Musical*, *Applause* (starring Stephanie Powers) and *Busker Alley* (starring Tommy Tune). Under the banner of Broadway Study Guides, Philip provides cutting-edge interactive study guides and experiential workshops for shows. Philip also served as the Producing Director for Camp Broadway where he oversaw an unprecedented growth in the company. Prior to that he was the Associate Producer for the Bucks County Playhouse in New Hope, Pennsylvania, one of America's most famous summer theatres. Some of his favorite shows that he produced include: *Mame* starring Linda Dano, *Gypsy* starring Joyce DeWitt, *Hello, Dolly!* starring Colleen Zenk, *Love Letters* starring Loretta Swit, *My Way* starring Adrian Zmed and *My Fair Lady* starring Peter Scolari, just to name a few! Philip serves as a consultant to Royal Caribbean Productions, Royal Caribbean Cruise Lines and Celebrity Cruise Lines. Philip is an advocate for arts in education and is an active member of the Broadway League serving on both the education and marketing committees.

Writer **ROD CHRISTENSEN**

Rod Christensen is the Director of Education at TADA! in New York City. Rod worked as Program Director at One on One NYC/LA (a studio for professional actors seeking to build their careers) where he was responsible for all aspects of program development. Before moving to NYC, Rod worked at Canada's prestigious Shaw Festival (the second largest repertory theater company in North America) where he worked as Senior Manager, Education developing numerous Arts Education programs and theatre-related workshops for school groups and adult audiences. In terms of past experience, Rod served as: elementary/high school teacher (music and drama); department head of a creative arts program for adults with developmental disabilities; and performer with the international, educational outreach program Up With People! Rod holds a Master's of Education, a Bachelor's of Music in Education, and a diploma in business management and leadership skills.

Art Director **MICHAEL NAYLOR**

Michael Naylor is a graduate of the Temple University School of Communications and Theatre. Having spent over two decades working in professional theatre as a press representative and graphic artist, Michael previously served as the Director of Marketing and Communications for the historic Bucks County Playhouse in New Hope, Pennsylvania. He has had the distinct pleasure of working with such celebrities as William Shatner, Edie Adams, Colleen Zenk, Linda Dano, Andrea McArdle and Audra McDonald to name just a few. Prior to joining Broadway Theatrical, Michael served as the Art Director for Camp Broadway. Additionally, he heads the creative and web projects for *John Tartaglia's ImaginOcean*, currently running Off-Broadway.