

WU?[@]therep

DADDY LONG LEGS

Music and Lyrics by Paul Gordon
Book by John Caird
Based on the classic novel
by Jean Webster
Directed by John Caird

CONTENTS

- 2 The 411
- 3 A/S/L & RBTL
- 4 FYI
- 5 HTH
- 6 F2F
- 8 B4U
- 10 IRL
- 12 SWDYT?

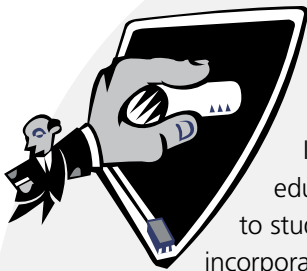


the 11

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth slowing down

for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F&F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

In the past years, some of my favorite books have included letters between characters. It could be the element of safety in the distance a piece of paper gives, time the writer is given to think and re-think words as each is written or the feeling of writing to oneself as one is writing to "Dear Reader," but there seems to be an honesty of emotion in a letter. Novelists are certainly telling wonderful stories within letters, and historians are gleaning so much unknown history from found letters. In this age of texting, tweeting and instant messaging, this show is a nice opportunity for your students to be reminded of the powerful communication in the well-written word.

It would be a good idea to take a minute on the bus to give your students these quick theatre etiquette reminders:

- This show has an intermission; there will be time for bathroom breaks before the show and partway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy of what is happening on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

Marsha Coplton
Director of Education

A/S/L

JERUSHA ABBOT is a college-aged orphan girl who is smart, witty, headstrong and has a talent for writing. She is about to move out of the orphanage she has called home her entire life, and isn't sure what comes next.

JERVIS PENDLETON is a shy but generous 30-something philanthropist who decides to fund Jerusha's college education anonymously after reading some of her "original and amusing" essays. Jervis is a bachelor and sort of the "black sheep" of his very wealthy family.

R/B/T/L

LIES

Honesty is supposed to be the best policy, but it's not always the easiest. Jervis lies the entire play about being Jerusha's benefactor. Jerusha lies to her friends about being an orphan. Why do you think they're untruthful in these situations? Is it because they don't want to be treated a certain way? How do you think Jerusha would have treated Jervis differently if she knew he was her benefactor? How do you think Jerusha's friends would have treated her differently if they knew she was an orphan?

POWER OF WORDS

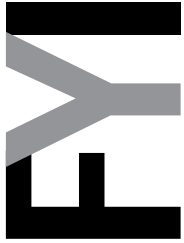
Jervis decides to pay for Jerusha's education because of her witty and original essay, and he continues to fall in love with her from her letters. Jervis is so consumed by the power of words, but is not able to write his own feelings. Jerusha even asks him at the end: "How strong did you have to be to pick up a fountain pen?" Are you able to express yourself well in words? Many people LOVE texting—why do you think that is? Is it because you have more time to consider what to say than you would if you were speaking to someone in person?

SOCIAL CLASSES

This play took place in the early 20th century when social classes were much more obvious and prevented certain people from socializing outside of their own class. Jerusha's lower social status makes her feel very ostracized from her classmates, and it divides her and Jervis. Have you ever felt similarly in that your friends' families had more or less money than yours? How did it make you feel? Did it create moments of awkwardness? How did you handle the situation?

INDEPENDENCE

It's interesting how Jervis liberates Jerusha by financing her education, yet he also limits her by dictating her choices with his power as her beneficiary. The older Jerusha gets, the more she begins to resist and rebel against his rules. Your parents are obviously looking out for your best interest but do you ever feel they hold you back from doing something fun, new or exciting? Was there a time they did this and you realized later that they were actually being fair? How are you more independent now than you were two or three years ago?



SPOILER ALERT!

THE YEAR IS 1908, and we meet Jerusha Abbot, an 18-year-old who has grown up at an orphanage. Jerusha has no ties to her biological family—her first name was pulled from a tombstone while her last name was selected from the beginning of the phone book. However, despite her lonely and underprivileged childhood, she has grown into a self-sufficient, witty young woman. While she's working at the dormitories of the orphanage, she's informed by the matron that one of the trustees has read some of Jerusha's essays and found her to be so intelligent and talented that he has offered to pay for her college education. He'll also give her a monthly allowance because he thinks she has real potential to become a professional writer. There's only one condition: she must write her benefactor a monthly letter describing her experiences as he thinks it will help her polish her skills. However, she must never expect a response. He wishes to remain anonymous, and she must address him as Mr. John Smith. Jerusha instead decides jokingly to call him Daddy Long Legs because she caught a glimpse of his shadow and saw that he is a tall, long-legged man. Jerusha is then sent to an all-girls college on the East Coast.

IN THE MEANTIME, the benefactor is revealed as a wealthy man named Mr. Jervis Pendleton, who is in his mid-30s, though Jerusha assumes him to be old and gray. Jerusha does well in her classes and makes good friends, though she doesn't tell them she was raised in an orphanage. She also feels like an outsider because she's not aware of much culture, such as literature and music, which her wealthy classmates have known since birth.

IN ALL HER LETTERS, she begs "Daddy Long Legs" to tell her at least one thing about him, such as whether he has gray or white hair or no hair at all. Her wit and

vulnerability continue to enamor Jervis, but he finds himself too shy to write back. Instead he comes to Jerusha's college because he happens to be her friend Julia's uncle. Jerusha goes for tea and a walk with Jervis, though he doesn't reveal the fact that he is Daddy Long Legs. Later, Jerusha writes to her benefactor, describing how she enjoyed meeting Mr. Pendleton who is as "sweet as lamb."

DURING HER sophomore year, Jerusha spends Christmas with her friend Sallie's family where she strikes up a flirtation with Sallie's older brother Jimmie. Jervis becomes incredibly jealous and continues to make visits to Jerusha under the pretext of visiting his niece. When Jerusha continues to write about her enjoyable company with Jimmie, Jervis becomes cold to her in person. Feeling the tension, Jerusha focuses on her career and begins to write a novel based on her experiences at the orphanage. She graduates from her class as valedictorian, and she begs Daddy Long Legs to come to her graduation. She is heartbroken when he doesn't.

AFTER JERUSHA sells her book to be published, she sends Daddy Long Legs a check to pay him part of the debt she owes, and then she declares that if the book does well, her future royalties will go to the John Grier Home. She hopes to be a trustee, like Daddy Long Legs, so that she can reform the orphanage. Jervis visits Jerusha after their estrangement and proposes, but she turns him down, fearing her upbringing makes her unfit to be a wealthy man's wife. She confesses this to Daddy Long Legs in a letter, which finally makes Jervis reveal himself as her benefactor. At first Jerusha is angry at what she feels is an invasion of privacy and betrayal of trust, but when Jervis admits he did it out of insecurity, Jerusha realizes she truly loves him.





TRUSTEE: A member of a group of people responsible for managing the financial affairs of an institution or organization. For example, if your home was an organization, your parents would be its trustees.

LITERATI: A group of intellectuals or scholars, a.k.a, the kind of people you wish could tutor you.

MICHELANGELO: Nope, not the Teenage Mutant Turtle! In this play, they're referring to the 15th and 16th century Italian sculptor/painter/architect/poet. And you thought you had a lot of hobbies!

**FLORENCE NIGHTINGALE/
LADY WITH THE LAMP:** Despite her spooky sounding nickname, this historical figure was actually an English nurse who helped reform sanitary hospital conditions and procedures during the 19th century Crimean War, which ended up saving many soldiers' lives.

HENRY THE EIGHTH: If you thought Kim Kardashian's marriage attitude was dysfunctional, look up this former King of England who had six wives—and had two them beheaded!

GEORGE ELIOT: The pen name of the 19th century English writer Mary Anne Evans who wrote many famous novels, including *Middlemarch*. It's unclear why she used a male pen name, but many think it was to protect her private life—something *US Weekly* or *TMZ* would have uncovered easily had they existed at the time.

OH CAPTAIN! MY CAPTAIN!: The name of an extended 1865 metaphor poem written by humanist poet Walt Whitman about the death of American president Abraham Lincoln.

LILLIAN RUSSELL: An American actress and singer of the late 19th and early 20th centuries who performed onstage most of her life but made a few film appearances, one being *Wildfire* in 1915 co-starring Lionel Barrymore. Never heard of him? You've probably seen him as Mr. Potter from *It's A Wonderful Life* or you might know his very famous great-niece Drew, who is also an actor.

MONET: The founder of French impressionist painting who loved painting nature. You might have seen his very famous work, "Water Lillies."

CHOPIN: 19th century Polish composer of Romantic music.

MEG, JOE, BETH, AMY: The four sisters from Louisa May Alcott's famous novel *Little Women*.

JANE EYRE: Long before Beyoncé was singing about being an independent woman, Charlotte Brontë of the famed Brontë sisters was writing about one in this novel.

THE MOONLIGHT SONATA: A piano sonata by Beethoven. Try this instead of Katy Perry next time you want to serenade your date.

MARTHA WASHINGTON HOTEL: A hotel, currently known as Hotel 30 30 in Manhattan that used to be exclusive to women. Think an all-girl dormitory but nicer and no studying required.

SOCIALIST: Someone who supports socialism, a system that advocates the ownership and control of production and distribution of money, land, etc, to the community as a whole.

PROLETARIAT: The working class who usually earns their wages with manual labor. Sorry but getting an allowance for taking out the trash doesn't count.





GIRL POWER

Jerusha is a headstrong, intelligent witty woman who speaks her mind, which should be no surprise considering she was created by author and playwright JEAN WEBSTER. Born in Fredonia, New York in 1876 to a literary family (her mother was the niece of American treasure Mark Twain!), Jean was exposed to social reform from an early age as her family was heavily involved in the causes of the day, including racial justice and women's rights. Jean went on to attend Vassar College, majoring in English and economics. There she became deeply concerned with New York's impoverished citizens, especially the homeless, orphaned and delinquent children, from whom she drew inspiration to write the novel *Daddy Long Legs*. She published *When Patty Went to College* in 1903, which was unusual for its time in describing college life for women. In addition to writing fiction, Jean also traveled extensively to the Middle East and South Asia and worked as a journalist on many political issues.

When *Daddy Long Legs* was published in 1912, it was an immediate critical and commercial success, even attracting the interest of theatre producers who asked Jean to write a version for the stage, which went on tour. Jean made sure many of the profits went to her charitable concerns, including the adoption of orphans into families. A year after Jean married lawyer Glenn McKinney, she gave birth to a daughter Little Jean, but unfortunately the happiness was short-lived, as Jean died shortly after of a bacterial infection resulting from childbirth complications. Her legacy continued to live on three years later, when the film version of *Daddy Long Legs* came out starring Mary Pickford. The story of Jerusha and Jervis also loosely inspired the 1931 Shirley Temple classic *Curly Top*.

Here are some other empowered women of the early 20th century who wrote about female independence:

LOUISA MAY ALCOTT was born in Germantown, Pennsylvania, in 1832, but spent her childhood in Boston and Concord, Massachusetts. Raised by her practical Christian mother and philosopher/teacher father, Louisa was exposed to progressive ideas from an early age. She often visited Ralph Waldo Emerson's library and went on nature excursions with Henry David Thoreau. As a young woman, Louisa emulated the famous protagonist Jo March in her novel *Little Women*. She was a tomboy: "No boy could be my friend till I had beaten him in a race," she once said, "and no girl if she refused to climb trees, leap fences...." She was passionate about writing, often acting out her penned melodramas with her sisters. When she was 22, her first book *Flower Fables* was published, and nine years later was *Hospital Sketches*, based on the letters she had written home from her post as a nurse during the Civil War. When she was 35, she was asked by her publisher to write "a book for girls," and the result was *Little Women* based on her and her sisters' coming-of-age in New England during the Civil War. It was well received at the time and is now an American classic, cherished in large part for its main character, a symbol of female individuality and strength.

KATE CHOPIN was born in St. Louis in 1850 as Kate O'Flaherty, and from an early age, was influenced by strong, nurturing women including her mother, grandmother and great-grandmother as well as the nuns involved with her Catholic schooling. Kate married Oscar Chopin in 1870, and the two moved to New Orleans where they had six children over the span of eight years. In 1882, Oscar died of malaria, and Kate, a widow at the age of 32, moved her children back to St. Louis where she thought they



would have better schooling. Around seven years later, Kate began composing fiction, and her first novel *At Fault* was published in 1890. She continued to write successfully, many of her short stories appearing in the *St. Louis Post-Dispatch*, *Atlantic Monthly* and *Vogue*. Her most famous work, the novel *The Awakening*, was published in 1899 and has since been considered a landmark work of early feminism. Taking place in Louisiana around the turn of the century, the plot centers on the complex and emotionally dynamic Edna Pontellier, who struggles to reconcile her duties as a mother and wife with her desire for social freedom.

THE BRONTË SISTERS were born in West Yorkshire, England, between 1816 and 1820. Emily was the oldest, followed by Charlotte and then Anne. Brought up as preacher's daughters, all three sisters were highly imaginative often writing novels and poetry under the pen names of Ellis, Currer and Acton Bell because women were not allowed to publish at the time. They published their first anthology of poetry under the Bell names in 1846.

Charlotte had a brief career as a governess and a teacher before she wrote *Jane Eyre*, the best-selling novel in 1847 and an instant classic. A coming-of-age story, the novel follows the emotions and experiences of the eponymous protagonist Jane Eyre, an orphan who experienced a rough upbringing in the hands of abusive relatives before she goes on to receive an education at a charitable school. She is then hired as a governess at Thornfield Hall, where she soon falls in love with its master Edward Rochester. Recognized as a feminist text with Jane's individual nature and exploration of sexuality and religion, the novel was way ahead of its time.

Emily, who like Charlotte was educated at Brussels, wrote the romantic classic *Wuthering Heights*, which was published in 1848 but did not sell well at first, despite

becoming quite popular years later. The novel tells the story of the passionate but doomed romance between Catherine Earnshaw and the main character Heathcliff. Many view Catherine as a feminist character based on her strong will, independent nature and passionate, unladylike behavior in her passion for Heathcliff.

Anne, the youngest and perhaps least known of the Brontë writers, had a less romantic, more realistic writing style, which is on full display in her novel *Agnes Grey*, which explores issues of female oppression, isolation and empathy. Anne also went on to write *The Tenant of Wildfell Hall*, published in 1848 and considered to be the most shocking of the Brontës' work. Its protagonist, the spirited, artistic Helen, chooses a life of autonomy rather than submit to her alcoholic abusive husband. This is an especially courageous choice considering the Married Women's Property Act in 1870, which stated that under English law, a wife had no independent legal existence and could not own property or sue for divorce or custody of her children. *The Tenant of Wildfell Hall* was an instant success and rapidly outsold even Emily's *Wuthering Heights*.



WOMEN'S SUFFRAGE: THE FIGHT FOR THE RIGHT TO VOTE

It was March 3, 1913. Woodrow Wilson, the recently elected president had just arrived in Washington DC for his inauguration; however, he had to fight for attention with another major event happening that day on Pennsylvania Avenue. The women's suffrage parade, led by suffragists Alice Paul and Inez Milholland Boissevain, had gathered 5,000 women to march through Washington to demand the right to vote. A major event that gained significant publicity for the cause, the parade involved working women marked by their occupation—nurses and doctors in uniform, college women in academic gowns, farmers, homemakers, actresses—as well as men who supported the cause, bands, mounted brigades and floats. The program's stated goal was "to march in a spirit of protest against the present political organization of society, from which women are excluded."

HISTORICAL FRICTION

That "spirit of protest" had been simmering as one of the biggest sources of tension in the US for decades. It's hard to believe with

all the empowered ladies in politics today, such as Hilary Clinton or Condoleeza Rice, that women weren't even allowed to vote less than a century ago! Luckily, many American citizens—men and women—fought for one of the biggest rights in a democracy. One of the first marked movements for the cause was the 1848 Seneca Falls convention, which brought together 200 women and 40 men, including feminist Elizabeth Cady Stanton and famed orator Lucretia Mott. The point was to make the case for full citizenship for women, the delegates writing: "We hold these truths to be self-evident that all men and women are created equal."

PUBLIC RELATIONS

Inspired by the declaration made at Seneca Falls, women began entering into public life more and more. They formed many philanthropic and progressive associations, such as the Women's Christian Temperance Union, the General Federation of Women's Clubs and numerous settlement houses, in addition to the suffrage movement. Rather than make it their goal to completely





change the role of women in society, suffragists made the point that they were merely fighting to extend a woman's role into the public and political sphere. In fact, they believed suffrage could benefit the government by reforming the state to be more nurturing to its people. In fact, female suffragist Reverend Anna Garlin Spencer said: "the instant the State took upon itself any form of educative, charitable or personally helpful work, it entered the area of distinctive feminine training and power, and therefore became in need of the service of woman."

TWO SIDES TO EVERY ARGUMENT

The movement gained much more momentum in the 1890s with more women becoming college-educated and the formation of the National American Woman Suffrage Association (NAWSA), which combined the efforts of Susan B. Anthony, Cady Stanton and Lucy Stone. In 1914, Alice Paul and Lucy Burns, inspired by the more radical suffrage demonstrations of British women occurring at the same time, formed the Congressional Union (CU), which used

such tactics as picketing the White House and denouncing Wilson Woodrow and his administration. NAWSA took a different approach, showing great respect for the president as well as showing passionate patriotism during World War I. Many felt the two organizations complemented each other with CU gaining publicity with its strong-willed demonstrations while NAWSA showed a more civil side of the movement.

A NOVEL ACCOMPLISHMENT

In *Daddy Long Legs*, based on the novel of the same name published around this time, protagonist Jerusha says to her benefactor: "Don't you think I'd make an admirable voter—if women had their rights?" Later on she goes on to say more frankly and passionately: "Oh, I tell you Daddy, when we Women get our rights, you Men will have to look alive to keep yours." Luckily, Jerusha's wish was granted within the decade as the women's right to vote became official when the 19th Amendment of the Constitution was ratified in 1920.

Photos

Women surrounded by posters in English and Yiddish supporting Franklin D. Roosevelt, Herbert H. Lehman, and the American Labor Party teach other women how to vote, 1935. Kheel Center for Labor-Management Documentation and Archives, Cornell University Library

*Women Suffragists march. University of Louisville
Louis D. Brandeis School of Law photo gallery.*

Suffragists march in October 1917, displaying placards containing the signatures of over one million New York women demanding to vote. The New York Times photo archive.



THE BENEFITS OF EDUCATION

Jervis: *Graduation is a time in life when you stand proud at her profound achievement.*

Jerusha's benefactor is very proud of her tremendous accomplishment of becoming a college graduate, but he is also filled with hope for her future because of the opportunities a college education will afford her. Statistics show college graduates definitely have an edge in the "real world." Young adults with a bachelor's degree made on average 50% more in salary than those with only a high school diploma or its equivalent. Studies also show that college-educated adults lead healthier lifestyles and are more likely to receive health insurance and benefits from their employers and be overall more satisfied with their jobs than those who are working without a college degree.

FINANCIAL AID IN AMERICA

Jervis: *She has a brain. That's what matters. A brain, and a wit, and a fearless turn of phrase. This girl deserves her chance.*

Jervis hates the idea of Jerusha's intelligence going to waste simply because she cannot afford education, so he decides to pay for it, which was very lucky for a woman of that time, especially one who grew up in an orphanage. You might think school can be a real pain (it probably is sometimes because it's stressful and certain subjects can be hard), but it's important not to take it for granted because it isn't available to everyone. Even though public schooling is government-mandated, many students don't get the chance to go to college because it's so expensive. Though not everyone has a Jervis to pay for their college education like Jerusha did, there are many types of financial aid available. Here are what college students are currently doing to help pay for their education.

- A recent study indicates that 66% of all undergraduates received some type of financial aid, the average amount being \$9,100
- 52% of college students received grants (financial gifts that you don't have to pay back) averaging \$4,900
- 38% took out an average of \$7,100 in student loans (which you have to pay back after you graduate)
- 7% received financial aid through work-study jobs averaging \$2,400
- 47% of all undergraduates received federal student aid from the government, the average amount of which was \$6,600
- 16% received an average of \$2,500 in state-funded grants
- 20% received an average of \$5,000 in grants funded by the institution they attended



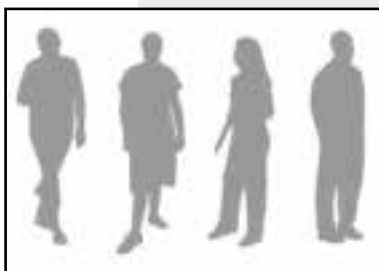


KNOWLEDGE IS POWER

A world-class education is the single most important factor in determining not just whether our kids can compete for the best jobs but whether America can out-compete countries around the world. America's business leaders understand that when it comes to education, we need to up our game. That's why we're working together to put an outstanding education within reach for every child.

—President Barack Obama, July 18, 2011

Education is a cornerstone of society, helping it to evolve. In fact, the success of the women's suffrage movement (see B4U) can be attributed to the expansion of educational opportunities at the time. Women's colleges started springing up throughout the country. In 1870, there were 11,000 female students at institutions of higher education. A decade later, that number grew to 40,000. By receiving a progressive education, many women were inspired to use that knowledge in creating more opportunities for themselves.



- * You may not be in college yet, but what opportunities do you think your education has already given you?
- * Do you think it will help you find a good job in the future? Or has learning about something in school made you develop a passion or a new hobby?
- * What about the social aspect of school? Have you met new friends through clubs or by playing on sports teams or performing in the school play?

READ MORE ABOUT IT

If you liked this play and its themes, you'll love these other famous stories.

Little Women

Jo March is a poor young woman with a great deal of intelligence and wit who also wants to be a writer. Written by Louisa May Alcott, this novel is an American classic! Don't have the time to read the book? Check out the 1994 film starring Winona Ryder, Claire Danes, Christian Bale and a young Kirsten Dunst.

Great Expectations

Pip, a poor young orphan, has a mysterious, anonymous benefactor who pays for him to go to London and become a gentleman. Written by Charles Dickens, this famous story has been adapted several times, the most recent being the film coming out at the end of the year starring Helena Bonham Carter.

Twelfth Night

Another story that tells of a mistaken identity and how it can endanger relationships, this Shakespearean comedy's main character Viola poses as a male servant to cover up the fact she has been recently shipwrecked. Unfortunately, she falls in love with her boss, the Duke, but can't tell him how she really feels.



SWDYT?

She told me that normally Mr. Smith only supports boys through college—girls being a waste of his charity as they tend to marry themselves off to the first unsuitable man and so fritter away the education lavished on them. So I must take care to be a very respectful girl.

- * It does seem that Jervis is being sexist in assuming every girl will waste skills just by marrying—at least that's probably what Jerusha thinks based on her obvious sarcasm. Do you think Jervis could be making a point about girls at that time, paying them a compliment in the notion that they are just as intelligent and able as men, but seem to waste it by being so focused on marriage that they marry the "first unsuitable man" who comes along? Although many women nowadays still utilize their education after they marry, it wasn't very common at that time. What do you think has changed in gender roles over the past 100 years based on what you learned from this play?

You see, Daddy, I think the most important quality for any person to have is imagination. It helps people put themselves in other people's shoes. It makes them kind and sympathetic and understanding. It ought to be cultivated in children.

- * What makes your imagination soar? Is it art, music, theatre, sports, writing, dancing? Or is it something unexpected? Do you feel like you're honing your skills in that area? Have you talked to your parents or teacher about it so that they can help research your passion and maybe find classes or clubs to learn more about it?

'Cause I just want to be like other girls. Make lemon pies. Like other girls. Cure disease and write a symphony and win the Nobel Prize. Like other girls.

- * It seems Jerusha, who feels like an outcast based on her upbringing, very much wants to feel like everyone else (make lemon pies), but also still feel special and unique by her accomplishments. It also seems she doesn't mind being different and independent, but she'd rather it be for something positive like her accomplishments rather than her poor upbringing. It's common to want to feel like everyone else because "different" can mean something negative, but what is something wonderful about you that makes you different and unique? Do you have a special talent? Are you too embarrassed to show it to your friends? Why? If you have, did they react positively? Did it make you feel special?

You know, Daddy, it isn't the big troubles in life that require character. Anyone can rise to a crisis and face a crushing tragedy with courage, but to meet the petty hazards of the day with a laugh—I really think that requires spirit.

- * Jerusha obviously has a great sense of humor—it's what's gotten through her lonely, difficult life at the orphanage. So many times we're taught to be brave when facing challenges—but have you ever considered laughing as well? When's a time you found humor in a tough situation? Why did it feel good to just laugh about it? Why do you think it's important to not take life so seriously sometimes? Was your sense of humor infectious to those around you?