



Resource Guide



Harriet Tubman and The Underground Railroad

Welcome to Prime Stage Theatre's 2022-2023 Season
Suspense, Hope, and Wonder:
Bringing Literature to Life!



Dear Educator or Parent,

We are pleased to bring you *Harriet Tubman & The Underground Railroad* - a Prime Stage Sprouts production for younger audiences and their families! The world-famous story of humanitarian and ex-slave Harriet Tubman is adapted by Douglas Jones and directed by Prime Stage's own Director of Education, Linda Haston. Harriet Tubman is an important figure in American history and her story is brought to captivating life through vivid imagery and music.

All literature produced by Prime Stage is always drawn from middle and secondary reading lists, and themes are in the current Pennsylvania curriculum.

This resource guide is designed to provide historical background and context, classroom activities, and curricular content to help you enliven your students' experience with both the literature and with live theatre itself. We encourage you to use the theatrical games and creative thinking activities to enrich understanding of the plot themes, and hope that the Theatre Etiquette section helps encourage deeper personal connections between the performers and audience in a live theatre setting.

If you have any questions about the information in this resource guide, please do not hesitate to reach out to me. I look forward to hearing your comments and suggestions!

Ponny Conomos Jahn, Education Coordinator
Prime Stage Theatre
Prime Stage Sprouts
pconomos@primestage.com





The mission of Prime Stage Theatre is to entertain, inspire and enrich through professional theatre by bringing literature to life.



Prime Stage Sprouts will bring literature to life for elementary students and their families, as we inspire their imaginations and foster a love of reading with the joy of live theatre

THE FOLLOWING FOUNDATIONS AND CORPORATIONS SUPPORT OUR MISSION AND PROGRAMS

Allegheny Regional Asset District (RAD)
Jack Buncher Foundation
Eden Hall Foundation
Henry C. Frick Education Fund of the Buhl Foundation
The Grable Foundation
The Heinz Endowments
Elsie H. Hillman Foundation
King Family Giving Fund
Kosciuszko Foundation, Pittsburgh Chapter
Massey Charitable Trust
National Endowment for the Arts
W.I. Patterson Charitable Fund
Opportunity Fund
Pennsylvania Council on the Arts
Snee-Reinhardt Charitable Foundation
TEPCO Trombold Equipment Company



OUR EDUCATION PROGRAMMING

Literacy in ACTION (LACT)
Student Matinees Field Trips
Act 48 Workshops
Educational Resource Guides
enGAGE (Genocide Awareness Global Education)
Global Classroom
High School Drama Awards
Technical Theatre Internships
Students Together Organizing Prevention (STOP) Program

PRIME STAGE THEATRE EDUCATION STAFF

Linda Haston, Education Director
John Dolphin, Education Consultant
Ponny Conomos Jahn, Education Coordinator

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Dennis Reagle, Shaler Middle School
Wayne Brinda, Ed.D., Producing Artistic Director





Featured National Standards

English/Language Arts

Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
4. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Theatre

NA 5-8.3 Designing by developing environments for improvised and scripted scenes

Students analyze improvised and scripted scenes for technical requirements.

NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.

NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.

All Prime Stage productions and resource guides address the following:

Pennsylvania Common Core Standards for *Frankenstein*

Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking

CC.1.3.9-10.A: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.3.9-10.C: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CC.1.3.9-10.D: Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

CC.1.3.9-10.E: Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.

CC.1.3.9-10.F: Analyze how words and phrases shape meaning and tone in texts.

CC.1.3.9-10.H: Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.

CC.1.3.9-10.K: Read and comprehend literary fiction on grade level, reading independently and proficiently. CC.1.5.9-10.A: Initiate and participate effectively in a range of collaborative discussions on grades level

topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. CC.1.5.9-10.G: Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.

CC.1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

CC.1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

CC.1.6.11.D: Listen to and acknowledge the contributions of other students while introducing ideas and opinions to enrich the discussion.



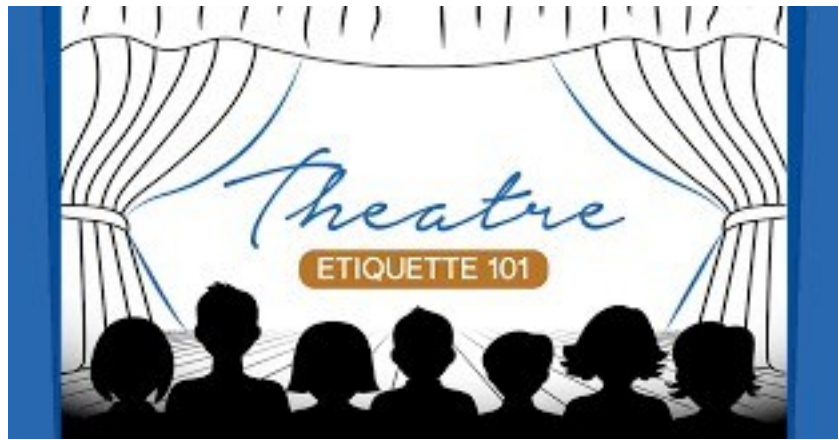


Before You Go Prep

An Important Message About Theatre Etiquette

It goes without saying that when most students today hear the word “theatre” they think, “oh, MOVIE theater.” And with that thought comes all of those things that we do at movie theater: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.

But live theater is just that: it's LIVE with LIVE HUMANS who react and respond to the audience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, you are a very important component of this production of *Harriet Tubman and the Underground Railroad!*



House Rules

Please review the following “House Rules” with your students prior to attending:

- 1) Please stay with your group and wait for an usher to help you find your seat.**
- 2) Please turn all cell phones completely off before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)**
- 3) No photography or videotaping.**
- 4) Please stay in your seat until the intermission or the end of the play.**
- 5) No eating, drinking, or chewing gum during the performance.**
- 6) We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!**
- 7) Be polite and attentive. Show your appreciation by clapping. (FYI – the actors really love to see how much you enjoyed the show!)**

(PDE Academic Standards 1.6, 9.1)

“Harriet Tubman and the Underground Railroad”

Synopsis



The story begins in 1856 with Harriet bringing another enslaved person named Joe to a safe house- the home of a white Quaker woman who hides them in a secret room behind her chimney. Joe has been shot in the arm and they are being followed closely by slave catchers with dogs.

The scene ends and we are now transported to a publisher’s office in 1868 where we meet Harriet’s friend and advocate, Sarah Bradford. She is trying to get her biography - Scenes From The Life of Harriet Tubman - published in order to help provide Harriet with some much needed funds, as she was not financially compensated for much of her work throughout her extraordinary life and lived very modestly. The publisher is doubtful that Harriet would need the publicity because the Civil War was now “over”, so Sarah begins to explain Harriet’s story through flashbacks to her conversations with Harriet.

Throughout the play, we learn about Harriet’s early life when she received her head injury and experienced “fits of sleeping” where she would frequently be dreaming and believe she was speaking with God, who she believes directed her steps. We also learn about the “tricks” that Harriet employed to help other enslaved people to escape, including members of her own family. The use of spirituals sung with particular coded meanings so people could communicate without alerting their masters, black pepper sprinkled to confuse bloodhounds, are just a few examples of Harriet’s (and other Conductors from the Underground Railroad’s) ingenuity.

We learn briefly about William Still - the famous Abolitionist who wrote the famous book: The Underground Railroad. And we hear still more about Harriet’s fascinating life after the Underground Railroad as a war strategist, spy, nurse and women’s suffrage movement supporter.

Eventually, through the re-telling of Harriet’s remarkable deeds, the Publisher realizes how important Harriet was in American history and agrees to publish Sarah’s book.



Who was HARRIET TUBMAN and why was she so important?

Harriet Tubman, an icon of American history, was born enslaved and raised on Maryland's Eastern Shore, where the lines between enslavement and freedom were often blurred. Her full name was Araminta "Minty" Ross. She later took on the name Harriet Ross, after her mother.

It was not unusual for families in this area to include both free and enslaved members. Harriet would remain enslaved until she fled to Pennsylvania in 1849. In 1849, Harriet Tubman, worried that she and the others on the plantation were going to be sold, decided to run away. Tubman believed she had two choices: freedom or death.

In Philadelphia, Tubman joined the Abolitionist Movement and became a conductor on the Underground Railroad, earning her the nickname "Moses" after the prophet Moses in the Bible who led his people to freedom. In all her journeys, Harriet never lost a passenger.

Harriet's work was a constant threat to her own freedom and safety. Slaveholders placed a bounty for her capture and the Fugitive Slave Act of 1850 was an ever-present danger, imposing severe punishments on any person who assisted the escape of an enslaved person.

Over the course of 10 years, and at great personal risk, Tubman made 19 trips to Maryland and helped many people escape to freedom along the Underground Railroad. During the Civil War (1860-1865), Tubman was a scout, spy, and nurse for the federal forces in South Carolina. Tubman was the first woman to lead an assault. She conducted the Combahee River Raid which set free 700 enslaved people.

After the war, Tubman continued the struggle for freedom as a leader in the suffrage movement. She died from pneumonia on March 10, 1913 in Auburn, New York and was buried with military honors.



-text used with permission from Virginia Repertory Theatre, Richmond VA 2022

Definition of Slavery and the Importance of the Underground Railroad

“To be a slave. To be owned by another person, as a car, house, or table is owned. To live as a piece of property that could be sold -- a child sold from its mother, a wife from her husband.”

-Julius Lester, author of “To Be a Slave”

The common thread binding all enslaved people was the fact that they had no legal rights.

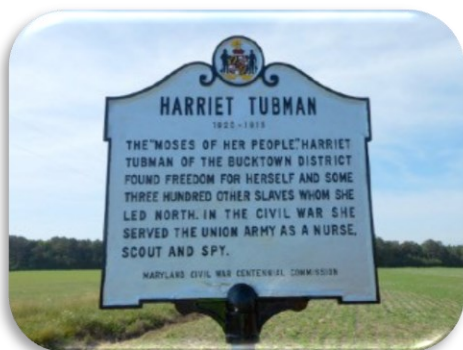
- Slaves were considered property which could be bought and sold at anytime.
- Slaves could not own property.
- By law, it was illegal to teach a slave to read and write.
- Slaves could not legally marry.
- Slaves had no rights over their children.
- Slaves could not worship as they chose.
- Slaves could not come and go as they chose to do so.

The Underground Railroad provided the means by which an enslaved person could reach his/ her dream of freedom and all the possibilities that came with it.

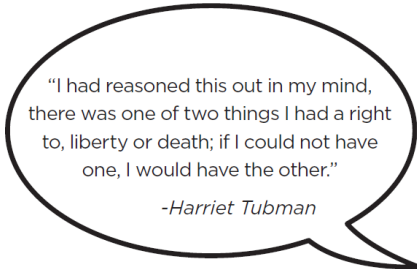
What exactly was the Underground Railroad?

The “Underground Railroad” is not actually a train operating along hidden railroad tracks. Instead, it refers to an idea. The Underground Railroad refers to the efforts of enslaved African Americans to gain their freedom through escape and flight—and the assistance of people who opposed slavery and willingly helped them to escape—through the end of the US Civil War. Enslaved African Americans chose to escape because they desired their freedom, regardless of whether their slave master was nice or mean. Wherever slavery existed, enslaved persons escaped, at first, to maroon communities in rugged terrain away from settled areas, and later across state and international borders. Enslaved African Americans who chose to resist slavery by running away were called fugitive slaves, but can more accurately be called Freedom Seekers. The risks during escape were great and the consequences if caught were severe, not only for Freedom Seekers, but for anyone providing them assistance.

- Taken from the National Park Service Junior Ranger Guide



EDUCATIONAL WEBSITES FOR FURTHER DISCOVERY ABOUT HARRIET TUBMAN & THE UNDERGROUND RAILROAD



(Websites for Teachers)

<http://www.nationalgeographic.com/railroad/lp2.html>
<http://www.marcopolo-education.org/>
<http://www.ket.org/underground/resources/>

(Websites for Students)

<http://www.nationalgeographic.com/railroad/index.html>
(Take a journey on the UGRR)
<http://www.nyjournalnews.com/blackhistory/main.html>
<http://www2.lhric.org/pocantico/tubman/tubman.html>
<http://www.foresthills.edu/maddux/undrgrnd.html>

(Websites for Teachers and Students Together)

<http://www.undergroundrailroad.org>
(National Underground Railroad Freedom Center)
<http://www.graceproducts.com/tubman/index.html>
<http://www.cr.nps.gov/nr/travel/underground/>

DO YOU KNOW WHAT HAPPENED HERE?



The Bucktown General Store in Cambridge, Maryland was the site of Harriet Tubman's first heroic act. It's the place where she received a significant head injury while protecting another enslaved African American. It's located close by the Harriet Tubman Underground Visitor Center where you can learn more about Harriet's early life.

JOURNAL PROMPT: Reflect on Harriet's act of courage in the General Store. What does it mean to have courage or to be a hero? Write about it.



Meet the Cast!!

ACTORS work hard to bring real stories to life onstage. Part of their job involves doing lots of research about the real people that they play so they can do a realistic job helping the audience understand the time and place of a story better.



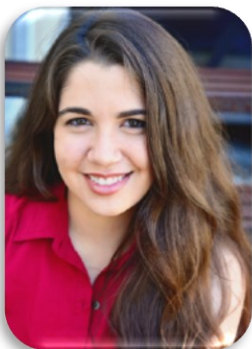
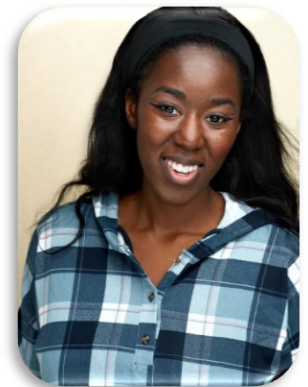
THINK FOR YOURSELF: Learn more about the 5 actors who tell the important story of Harriet Tubman & the Underground Railroad by reading their biographies (or Bios, as theatre folks say) below. **Study their photos and learn their faces so you can recognize them during the performance. Pay close attention:** some of our performers play several different characters!! Can you spot each one? What differences in emotion or movement did you notice that each actor made to show a change of character? Discuss with your teacher & classmates!



Maame Danso

(Harriet Tubman)

Playing Harriet Tubman will be Maame's debut with Prime Stage. She was recently an ensemble cast member of *Sketchville* for Arcade Comedy Theater and has also played other roles such as Beth in *Death and Cold Cuts* and Queen Calista in *The Two Gentlemen Of Donora* for the 2022 Pittsburgh New Works Festival. She is originally from the DC Metropolitan area and her passion for music and the performing arts sparked at Thomas G. Pullen Performing Arts Magnet School at the age of 13. She currently resides in Pittsburgh, PA which she considers her second home.



Anne Rematt

(Sarah Bradford, Susan B. Anthony, and Quaker Women)

Anne has been seen on stage with companies around Pittsburgh, including PSIP, Steel City Shakespeare, Jester's Guild, & many more. She also spends her autumn days playing Queen Anne Boleyn at the Pittsburgh Renaissance Festival. Internationally, she has had the opportunity to perform in various venues throughout Italy and Scotland.

Michele Renee Bankole

(First Woman, Sarah, Mary, and Mrs. Ross)

Soprano Michele Renee Bankole is an African American classical singer of Creek Indian descent raised in Eufaula, Oklahoma. Ms. Bankole's past endeavors include the Tulsa Opera as a chorister in 2016. She made her debut with the Pittsburgh Festival Opera as a William and Marjorie Cadwallader resident artist in 2017 as The Waters in their original production of *A Gathering of Sons*. In 2018, she made her Prime Stage Theatre debut in Dr. Maya Angelou's *I Know Why the Caged Bird Sings*. Michele currently performs locally and lives with her husband, Bankson in Wilmerding, Pennsylvania.



Sam Lothard

(Joe, William Still, Henry, and Mr. Ross)

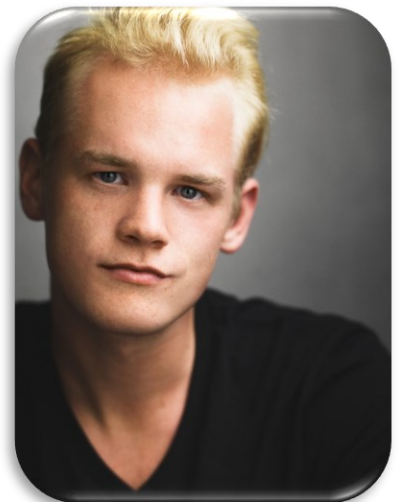


Sam Lothard was born in Youngstown Ohio and is now a proud Pittsburgher. He is excited to again be in a production with Prime Stage Theatre. You may have seen Sam in Dr. Maya Angelou's *I Know Why the Caged Bird Sings*, Monteze Freeland's *Kalopsia*; and John Steinbeck's *Of Mice and Men*. Most recently Sam performed in Pittsburgh Public Theater's *Raisin in The Sun*. Other credits include: Shakespeare's *As You Like It* with PICT and *Project Amelia* with Bricolage. Sam also performed as (David) in Mark Southers' award-winning film "Cyril", August Wilson's *Ma Rainey's Black Bottom* and *King Hedley II* all with Pittsburgh Playwrights Theater. It's always a blessing to be a part of such a talented group of performers and I'm thankful for this opportunity. Put God first. Shoot your shot. Chase your dreams." Big Sam

Isaac Miller

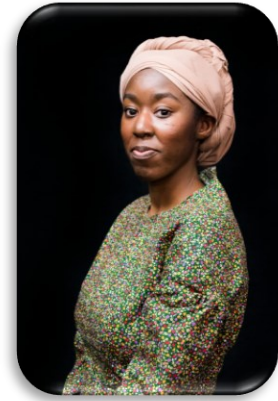
(Master, Publisher, Robert, Soldier, and Conductor)

Isaac is thrilled to be performing at the New Hazlett again in his hometown of Pittsburgh. He recently made his Prime Stage debut when he played the roles of Victor Frankenstein and Percy Shelly in Lawrence C. Connolly's adaptation of *Frankenstein*. NY credits include *America's Favorite Newscaster* and *What Elsa's Knew in a Peril*. Also a musician, Isaac has starred in *Beauty and the Beast*, *Ragtime* and *Little Shop of Horrors*. CMU BFA Musical Theater 2017.





KEEPING IT REAL: Playing Harriet Tubman



ACTORS have an important responsibility when they play real people on stage.

It's sometimes challenging to be an actor!
Most of the time, actors are storytellers

who create believable and accurate portrayals of their characters. BUT, what if you're playing Harriet Tubman - a larger than life real person who is also world famous? You've got to get the character just right. After all, EVERYBODY seeing a show about Harriet Tubman will have some kind of an opinion about her, so the pressure is on for the actor to be sure that their portrayal is accurate.

Actors playing real people spend much of their time before and during the rehearsal process researching their character's background so that they can give a truthful performance.

Here are a few thoughts from actor **Maame Danso**, who is playing Harriet :

Q: Playing a real person is a unique challenge for an actor. What did you do in order to prepare to play someone as famous as Harriet Tubman? What was your process?

MAAME: *I wanted my portrayal to be as accurate as possible so I spent a lot of time researching Harriet's background. I also listened to what others had learned about her from their own research. Because Harriet was larger than life, there is so much information out there about her, and some of it is more legend than truth. It was important for me to distinguish between what was really true and what was inaccurate. I also asked the question: "What would I have done in her shoes?" to help understand the choices that Harriet made.*

Q: Every actor makes discoveries about their character during the rehearsal process. Would you please share a few of yours?

MAAME: *I was amazed to learn that Harriet was not simply a Conductor for the Underground Railroad. I also learned that she was a scout, a nurse, a strategist. Even a spy! She was only around 29 years of age when she did her work with the Railroad, and she spent much of the rest of her life pursuing other occupations. She lived to a ripe old age.*

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AFTER THE SHOW JOURNAL PROMPT:

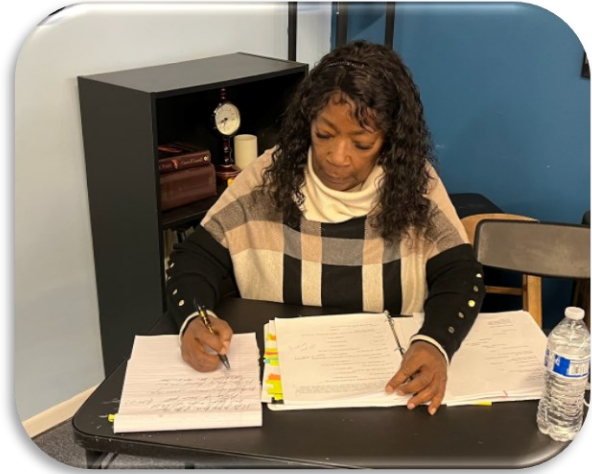
Now that you have seen the show, ask yourself: "*What would I have done in Harriet Tubman's shoes?*" Recall a few of Harriet's actions in the play to help you remember the choices that she made. Imagine yourself going back in time in the same situations that Harriet faced. Write out what you think you would have done.

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Meet The Director: Linda Haston

*Oh, freedom, Oh, freedom
Oh freedom over me
And before I'd be a slave
I'd be buried in my grave
And go home to my Lord and be free*



This is the battle cry of people of color, this is the battle cry of Harriet Tubman. This play is a true story about a woman, who during the late 1800's committed herself unselfishly to rescuing a people enslaved. The true story still continues up to this day 2022 as history continues to repeat itself again and again. The playwright Douglas Jones has written a piece that does not preach but gives lessons, continues to educate and keep the conversations alive and progressing. With a minimal set the actors are going to portray the characters instrumental in portraying the story that educates, with harmony and love to continue conversations and "update" this particular piece of history so it does not continue to repeat itself but moves the train increasingly forward. They are going to invite you to take the "railroad" journey with them. What I wish for the audience to take away after this journey is lessons continuing to be learned and taking pride in being a part of the continued conversations. Thank you for riding the train. - Linda

A few thoughtful comments from our Director:

Q: You mention in your Director Notes (shown above) that the production has somewhat "updated" this particular piece of American History? What do you mean by that?

LINDA HASTON: *Yes, in that the story is told from Harriet's remembrance, or recollection. The audience is invited inside of Harriet's head to learn her story.*

Q: If there is one thing that you want to convey to the audience, one "takeaway" from this production, what would it be?

LINDA HASTON: *How important it is that we could come to understand one another, and love one another without pre-conceived judgement.*

Linda Haston is a professional (AEA) actress, singer, teaching artist and director. She has directed and/or performed for the past 22 years with local Pittsburgh professional theatre companies which include Off the Wall Theater, Quantum, Bricolage, New Horizon, CityTheater, The Public Theatre, PICT and Prime Stage Theatre. As Education Director she leads many of Prime Stage Theatre's educational programs, one of which is the Literacy in ACTION program using theater-based supplemental techniques to assist teachers in urban and rural schools improve their students' literacy and leadership skills.

DID YOU KNOW...?

It takes a big team working together to create a professional play production, taking several weeks or even months!!



Aside from the actors and director, there are other kinds of theatre professionals working hard “behind the scenes” to bring a play to life on stage. Some of these professionals are known as Designers - people who imagine and create the sets, costumes, lighting, sound, and props for the actors to use. Designers are highly skilled and specifically trained to do their jobs.

Designers

spend a great deal of time developing concepts about a play before taking their ideas into action. Below are some of the Designer Concepts for *Harriet Tubman & the Underground Railroad*:

“Harriet Tubman’s story is about movement and about dynamic change. I felt her story and her presence should be the focus of this piece. Our set allows for Harriet and the actors to physically influence the world of our play and move the elements to demonstrate that movement and be the forces of change in their world.”

Alexander Barnhart
Set Designer, Technical Director

“Costumes will focus on historical accuracy in order to ground the story within the very real events it portrays. Most of the characters were real people that had their photos taken - I started there. I also looked to primary research documents and surviving garments for inspiration. Harriet was a very fashionable lady, not to mention her lasting impact as a historical figure, so I sought to do justice to her story.”

Madeline Macek
Costume Designer

“Lighting will focus on realism in order to help establish location and ground us within the story. By shifting between combinations of warm and cool natural colors such as whites, ambers, blues, and lavenders, lighting will help to shift the mood as the actors’ bring us into the world and emotion of the story of Harriet Tubman.”

Hope Debelius
Lighting Designer

“My plan for the sound design for Harriet Tubman centers around a few goals. There is a good amount of “practical sound” such as door knocking, dogs barking, and gunshots. There are also some ambient sounds that I want to use that will hopefully aid in following the story better such as a fireplace, or “outside sounds”. Lastly will be the use of music. There are two original pieces of music that will be used and I would also like to incorporate era appropriate gospel music and hymns. I would like to use music for in show, post show, and pre show.”

Samantha Magill
Sound Designer

“For this production, it is important that the props used in the show are historically accurate. We travel from the mid 1800s to the early 1900s throughout the show, so it is also important that the pieces we are using are flexible and able to adapt to the ever-changing setting.”

Alex Kepler
Properties Maste

UNDERGROUND RAILROAD VOCABULARY WORDS & PHRASES

(psst...listen for some of these terms in the show!)

Harriet Tubman—escaped slave and one of the most famous conductors on the Underground Railroad; helped lead many slaves to freedom

Underground Railroad—a secret network of people and places that helped runaway slaves get to freedom

Abolitionist—person who was opposed to slavery and fought to end it

Emancipation—to be set free from slavery

Fugitive/Escapee/Runaway—a person who is running away

Civil War—a war between the northern states and the southern states, fought from 1861-1865

Quakers—a religious community founded in England in the 17th Century; also known as the Society of Friends; many in this group felt it was their duty to help slaves find freedom

Slave Catcher—a person who made money by finding escaped slaves, capturing them, and returning them to their owners

Stations—hiding places on the Underground Railroad; another name for safe houses

Passengers—a code word for slaves escaping on the Underground Railroad
Spirituals—religious songs sung by the slaves to lift their spirits and relay coded information

Stationmasters—people who allowed runaway slaves to hide in their homes

Conductors—people who guided escaped slaves on the Underground Railroad, telling them where to go next

Safe house—a place where fleeing slaves could seek food and shelter

North Star—used by slaves to find their way north and to freedom

Drinking Gourd—code name for the Big Dipper, the group of stars runaway slaves used to locate the North Star

Fugitive Slave Act—law passed in 1850 requiring that escaped slaves be returned to their owners no matter where in the United States they were found

Frederick Douglass—escaped slave and abolitionist who published The North Star, an anti-slavery newspaper

Promised Land— Canada

River Jordan— Ohio River

Heaven— Canada, or freedom

Moses— Harriet Tubman

“The wind blows from the south today”— warning that bounty slave hunters were nearby

“A friend of a friend sent me”— password for fugitive slaves traveling alone to indicate they were sent by others toward safety

“The river banks makes a mighty good road”— reminder that tracking dogs can’t follow the scent of slaves when they’re in the water

Name: _____ Date: _____

Underground Railroad

I Q R A Q V A F N K E T I L Q B P Q M Y L N B N
Q B E O F E D L C X T Z E D H N T L H Q D B Q H
F T G J I G U V J Q H L W M D K O F A S N N C Q
W Q N U N D E R G R O U N D R A I L R O A D J L
K E E Q Y H C D I Y B R N B N H I U H A W B K E
B G S G S E G R N T H P C O J V J Y D B Q F W J
X N S H N O U Q P R M Y I B X J R L Q O Z Y N I
N U A M E L C S K G A T D I S K E K F L X R U S
Z N P Z V P C X W I A G T S C V H I C I E O R D
Y A R K I Y K T Y T G A X E M M A T N T W T S M
O N Y N R N V F N N N I T S Z I Z Q G I L C K W
S H W M X F K A Y P L H B O E R A A H O F U G N
S T A B F X L P Q H K L X M U Z R V R N Z D O O
M N A R G P U F P R A T S H T R O N E I J N Z I
M Y D T R I W V L Z P C Q G P Y X S K S C O L T
R O T A I I Z P C I S Y T K R W C J B T G C B A
E H D Y V O E S P M Z T F K R A S E V A L S H T
J O S E W J N T L V V F W H P D R T S K E P T S
S H N H E D B M T W W P Q E Y T T L A U N W T C
T Q E C E R W X A U D R U O G G N I K N I R D P
M Q D G L L F M W S B V F R U N A W A Y R P K D
P M S C W X K W E P T M G Q K M W F U T R G W Q
T N M J Y Y P D V H J E A W Y L D H U C Y D S F
G I Q P V O A E C U B V R N W V F X J J E K N X

stationmaster

escape

slave

drinking gourd

station

Moses

north star

runaway

freedom

conductor

plantation

underground railroad

abolitionist

passenger

Harriet Tubman

Underground Railroad: PATH TO FREEDOM

The Underground Railroad was a secret organization of routes and safe places used by slaves to escape to freedom. Slaves left the southern states and went to the free northern states and Canada, where they could be free. Along the way, people who were against slavery, called abolitionists, would hide the slaves and help them to the next stop along the route.



Started in the early 1800s, the Underground Railroad ended when slavery was abolished during the Civil War. At least 30,000 people used the secret system to make their way to freedom.

Railroad Terms

The Underground Railroad used railroad terms as a secret code. Some of the terms were:

Agent: a person who helped the escaping slave find the railroad

Station: a hiding place, often a home or church

Conductor: a person who guided the escaping slaves to the next stop.

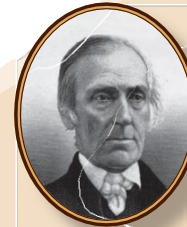
Station Master: a person who hid escaping slaves in his home.



William Still was called the Father of the Underground Railroad



Harriet Tubman, one of the most famous conductors, was known as the "Moses" of the Underground Railroad



Levi Coffin and his wife, Catherine, helped 2,000 slaves on their road to freedom. Their home in Indiana was known as the "Grand Central Station of the Underground Railroad."

Q&A

Who was known as the Father of the Underground Railroad?

In Underground Railroad terms, what was a station?

What was an abolitionist?

Secret code

Use the secret code to find a phrase about the Underground Railroad. Write the letter in the blank that matches the number from the code

4 15 18 20 8 20 15 6 18 5 5 4 15 13

= A	7 = G	3 = M	9 = S	25 = Y
2 = B	8 = H	4 = N	20 = T	26 = Z
3 = C	9 = I	5 = O	21 = U	
4 = D	0 = J	6 = P	22 = V	
5 = E	1 = K	17 = Q	23 = W	
6 = F	2 = L	8 = R	24 = X	

Understanding By Doing

Classroom Trust Exercise

****Harriet Tubman was a heroic person who was known to call upon her faith, instinct and wits to make life-changing decisions.****

When she was a teenager, Harriet suffered a massive head injury when an overseer threw a heavy piece of metal at a runaway, and instead hit her in the head.

As a result of the injury, she suffered from sleeping spells, when she would suddenly fall asleep and it was difficult to wake her up. It gave her visions and dreams that she considered signs from God. Religion and faith were the reasons she risked her life guiding people to freedom.

REAL-LIFE THEATRE ACTIVITY:

Assemble students all around the classroom and ask them to wait silently in their spot. Turn out the classroom lights and place a smartphone (with the flashlight on) in a corner far away from all the students. Assign a student to “play” Harriet. **Without speaking words**, ask “Harriet” to approach one of the students, take them carefully by the arm, and have them stand behind him or her, with one hand on their shoulder. “Harriet” should then silently walk the student over to the smartphone drop-off point. Repeat until each student has been delivered to the light.

RAISING THE STAKES: After completing the above, start again, but this time have a new “Harriet” wait outside of the classroom.

While they wait, assign 2-3 students to be slave-catchers waiting close to the smartphone, blindfolded. Explain to these students that they can reach out (but not walk or run blindfolded) to try to touch the “freedom train” as it heads to the light. If they succeed, the student has to stay behind.

Ask “Harriet” to return to the classroom and explain who the blindfolded students are. Repeat the exercise in silence.

AFTERWARDS DISCUSSION POINTS:

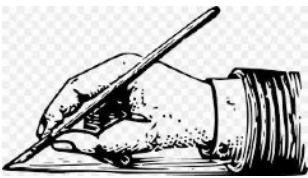
- 1) how it felt to reach the light?
- 2) how it felt (possibly) when a student did not reach the light?
- 3) how the “Harriets” felt as they led everyone toward the light?
- 4) do we now understand a bit better how dangerous Harriet Tubman’s life was?

NOW LET'S TALK ABOUT IT:

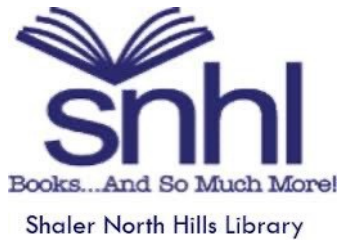
POST-PERFORMANCE WRAP UP CLASSROOM DISCUSSION QUESTIONS

1. Why do you think Harriet's brothers turned back when they decided to escape? Why would choosing to escape have been such a difficult decision for an enslaved person?
2. How was the singing of spirituals used to help Harriet and the Underground Railroad? What are other examples of the secret code used?
3. Harriet Tubman lived from 1820- 1913, a time of great changes. In what ways do you think this time in history would have been different if she had never lived?
4. Were you surprised to learn that Harriet Tubman was only about 29 years old when she was a Conductor for the Underground Railroad? Why or why not?
5. Not everything about this play is super serious. What were some funny moments that you remember from the play that maybe made you laugh?
6. Were you surprised to learn that Harriet had many other jobs than Underground Railroad Conductor? (spy, war strategist, suffrage supporter)? Why or why not?
7. What did you think of the choices that the designers made for costumes, lighting, sound, props and set? Did they help you understand the play better?
8. Close your eyes for a second. What was one moment in the play that is still sticking with you? What was it about that moment that was interesting or memorable?

JOURNAL ENTRY: FINAL THOUGHTS



Now that you've seen the production, what are three things that you learned about Harriet Tubman and the Underground Railroad? List them. Now pick one of the three things that interests you the most and write out your impressions about that discovery. Were you surprised? Shocked? Proud? Why? Use details from the play to support your impressions.



SUGGESTED READING LIST FOR FOR HARRIET TUBMAN AND THE UNDERGROUND RAILROAD

If this play has piqued your interest, why not check out a book or movie and explore more? Your public libraries have many online resources you can access from home through Libby or Hoopla.

Check your library's website for help in getting started: [Your Library From Home](#).

Picture Books/Biographies (ages 4-8)

I am Harriet Tubman by Brad Meltzer

The fun biography series *Ordinary People Change the World* focuses on the traits that made our heroes great--traits that kids can aspire to. This series inspired the PBS Kids TV show *Xavier Riddle* and the *Secret Museum*.

A Picture Book of Harriet Tubman by David Adler

For young readers, an illustrated introduction to an American hero.

An Apple for Harriet by Glenette Tilley Turner

Like other enslaved African American children, young Harriet Tubman had to work hard. In her master's orchard, she spent long hours picking the juicy apples she was forbidden to eat. Harriet vowed to one day be free and to grow apple trees of her own.

Harriet Tubman by Maria Isabel

Part of the Little People, Big Dreams series, this moving book features stylish and quirky illustrations and extra facts at the back, including a biographical timeline with historical photos and a detailed profile of the abolitionist's life.

Moses: When Harriet Tubman Led Her People to Freedom by Carole Boston Weatherford

A Coretta Scott King Award Winner and a Caldecott Honor Book. Author Weatherford and bestselling artist Kadir Nelson offer a resounding, reverent tribute to Harriet Tubman, the woman who earned the name Moses for her heroic role in the Underground Railroad.

Before She Was Harriet Tubman by Lesa Cline-Ransome

We know her today as Harriet Tubman, but in her lifetime she was called by many names. As General Tubman she was a Union spy. As Moses she led hundreds to freedom on the Underground Railroad. As Minty she was a slave whose spirit could not be broken. As Araminta she was a young girl whose father showed her the stars and the first steps on the path to freedom.

Biographies (ages 6 and up)

Harriet Tubman and the Underground Railroad by David Adler

During and after the war, she helped hundreds of freed slaves begin new lives, and she later founded a home for elderly former slaves and became active in the women's suffrage movement

Chasing Freedom: the Life Journeys of Harriet Tubman and Susan B. Anthony by Nikki Grimes

What if Harriet Tubman and Susan B. Anthony sat down over tea to reminisce about their extraordinary lives? What would they recall of their triumphs and struggles as they fought to achieve civil rights for African Americans and equal rights for women? And what other historical figures played parts in their stories?

She Persisted: Harriet Tubman by Andrea Pinkney

Born enslaved, Harriet Tubman rose up to become one of the most successful, determined and well-known conductors of the Underground Railroad. With her family's love planted firmly in her heart, Harriet looked to the North Star for guidance--and its light helped guide her way out of slavery. Her courage made it possible for her to help others reach freedom too. With an introduction from Chelsea Clinton

Who was Harriet Tubman by Yona Zeldis McDonough

Throughout her long life (she died at the age of ninety-two) and long after the Civil War brought an end to slavery, this amazing woman was proof of what just one person can do.

Biographies (ages 10 and up)

A Black Woman Did That by Malaika Adero

A Black Woman Did That! is a celebration of strong, resilient, innovative, and inspiring women of color. Through vibrant illustrations and engaging storytelling, author Malaika Adero spotlights well-known historical figures including Ida B. Wells, Madam CJ Walker, Mae Jemison, and Shirley Chisholm, as well as contemporary stars including Stacey Abrams, Jesmyn Ward, Ava DuVernay, and Amy Sberal.

Harriet Tubman: Secret Agent by Thomas B. Allen

This compelling biography tells the amazing tale of Harriet Tubman using details uncovered from military and intelligence archives, diaries, and little-known memoirs from ex-slaves

Teen/Adult Biographies

Harriet Tubman: The Road to Freedom by Catherine Clinton

Bound for the Promised Land: Harriet Tubman: Portrait of an American Hero

Kate Clifford Larson

(Descriptions condensed from Amazon.com)

**The Mission and History of Shaler North Hills Library:
*To champion reading and empower the community through free access
to quality resources, outstanding services, and dynamic programs.***

The library broke ground on December 7, 1941 and opened its doors in September 1942 with 3,000 books. Today, SNHL offers "Books and So Much More," including free access to more than 130,000 items, high-speed Internet access, award-winning programs and the outstanding staff. Visit the library in person or see the library conducting outreach in the community.

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