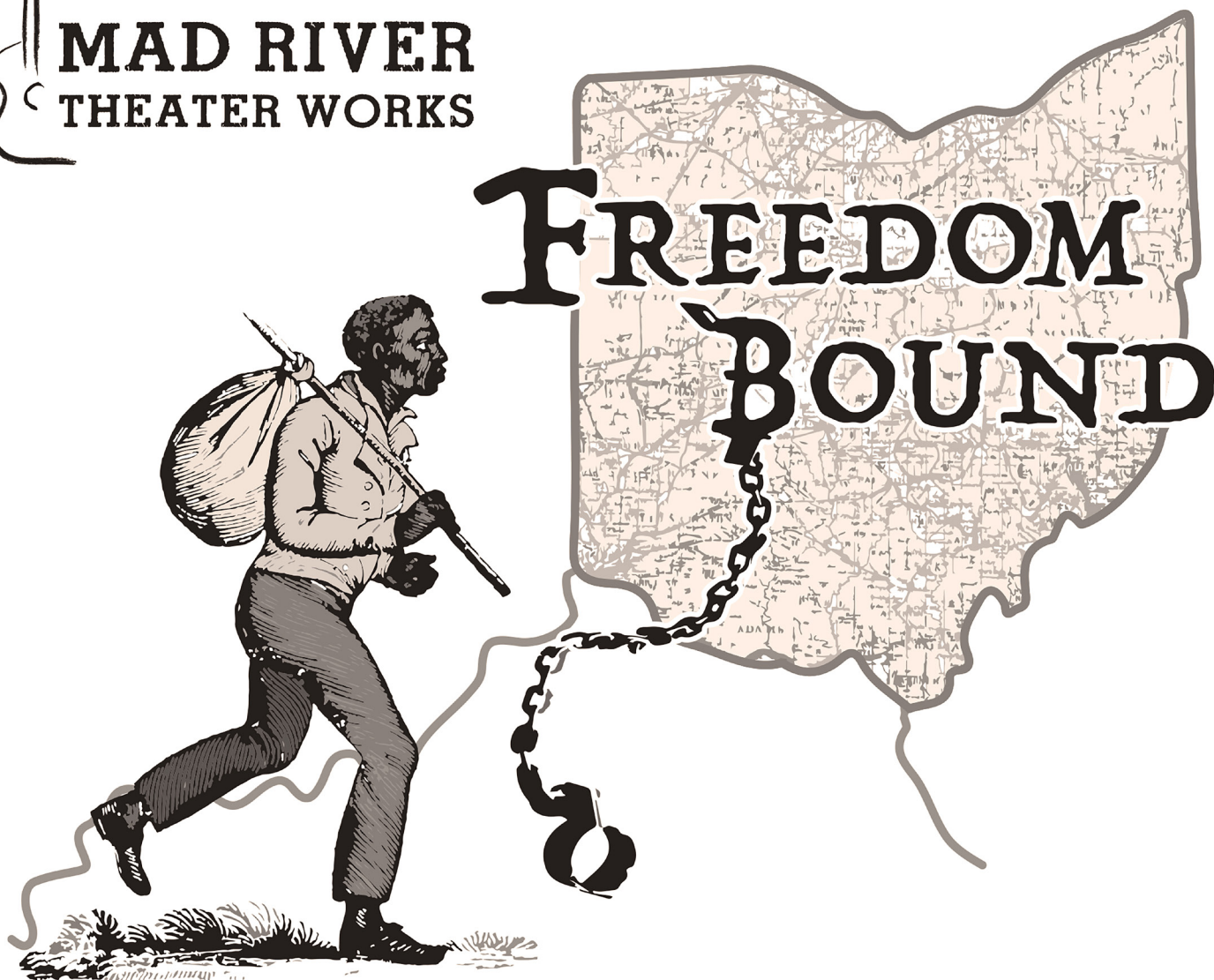


teacher resource guide

**schooltime  
performance  
series**

**MAD RIVER  
THEATER WORKS**



**arts  
education  
njpac**  
discover. create. grow.



## about the performance

Told in powerful words, verse and music, *Freedom Bound* is a stirring true tale of Addison White and his escape from slavery in Kentucky, his journey to freedom on the Underground Railroad, and his encounter with the good people of Mechanicsburg, Ohio – particularly abolitionist Udney Hyde – who take a stand against evil and injustice.

The one-act play unfolds on a stark set with simple background props that convey a cabin and a place for a small music band to accompany the performance with song. Performers who depict Addison and Udney serve as chief narrators, while Udney's character also plays a fiddle.

The performance opens in August 1856 in Fleming County, Kentucky, where Addison is working for Daniel White, a farmer. The work is hot, long and unforgiving. Addison is treated cruelly by Daniel. Tensions erupt when Addison collapses from heat stroke while grinding cane. His master is incensed at Addison for fainting and wants to punish him with a beating. Addison is sick of his abuse and fights Daniel to a draw. With his life now in danger, Addison must escape to the North, a journey he makes alone.

Concurrently, Ohio abolitionist Udney Hyde has been forced to quit his longtime activities in helping slaves escape on the Underground Railroad. He becomes a person of interest to the U.S. Marshals, but cannot afford a run-in with the law. He buys a small farm, but is unsuccessful. His misfortune continues when he breaks his leg. His daughter, Amanda, moves in to help, but argues with him about his desire to help slaves escape. Udney has already drawn scrutiny from law enforcement, so she worries that any further actions may bring more danger and violence.

While they are arguing, Addison stumbles upon Udney's home. Udney welcomes him, despite his daughter's misgivings and objections. Udney convinces Addison to stay because he is safe in Mechanicsburg, a town that is anti-slavery, by and large. But Addison's situation is complicated by the Fugitive Slave Act, which Congress passed in 1850. This law mandates that any slaves found in states where slavery is outlawed should be forcibly returned to their masters. Addison is still in danger, but Udney's farm is a haven. Over Amanda's protests, Addison agrees to Udney's request to stay for a short time and help him with the farm.

Despite this rocky beginning, Amanda and Addison develop a bond. Addison misses his family in Kentucky and wants to contact them when he is safe. During a conversation, Amanda learns that Addison is illiterate. She wants to teach him to read and write and gives him a gift, *The Columbian Orator*, a book of famous speeches. Addison is thankful and learns that reading and writing opens up uncharted territories of thought and ideas that were not available to him as a slave.

While Addison learns his letters and works at the farm, his old master hears that Addison is in Mechanicsburg. Udney tries to warn Addison, but the U.S. Marshals, led by Daniel White, track them down and barge into a cabin where Addison is sleeping. Udney tries to hide the fact that Addison is in the cabin but he is discovered. Addison warns the intruders not to grab and arrest him or he will use his gun. During the standoff, Amanda

runs to town and assembles a hundred townsfolk to help Addison. They arrive at the cabin and announce they are there to support Addison and that Daniel and the Marshals are not welcome in Mechanicsburg. They finally leave.

### about mad river theater works

Mad River Theater Works is an award-winning, professional touring theater company that aims to combine music and drama into performances that highlight American history and people's stories from rural and small-town communities.

The company, founded in 1978, has created more than 30 original works for the stage, reaches over 90,000 people through its tours across the nation every year, and conducts educational outreach programs and workshops for schoolchildren of all ages. At its home studio in Zanesfield, Ohio, the company also plays hosts to other touring shows, from jazz bands to world music.

### the artists

**Jeff Hooper**, the playwright of *Freedom Bound*, has written over 25 original scripts for Mad River Theater Works including *Captive Heart*, *John Henry*, *Wings of Courage*, and *The Legend of Casey Jones*. He directed the premiere of John Olive's *Evelyn and the Polka King* at the Humana Festival of New American Plays at Actors Theatre of Louisville in 1992. He has collaborated with Native American poet Lance Henson to create *Cry of the Americas* and *Coyote Road*, which has been translated into French and was presented in 2001 at the Theatre Montansier in Versailles, France. Hooper was awarded an Ohio Arts Council Playwriting Fellowship in 1989-90 and has served on numerous panels for the National Endowment for the Arts, the Ohio Arts Council, the Massachusetts Cultural Council, and the Florida Arts Commission.

**Bob Lucas**, *Freedom Bound*'s composer, comes from a rich singing family tradition. He is a skilled rhythm guitarist, banjo player and old-time fiddler. He also has a rich tenor voice, spanning over three octaves. As a composer and lyricist with Mad River Theater Works, he has collaborated with playwright Jeff Hooper to create *Black Hats*, *A Christmas Carol*, *Evelyn and the Polka King*, in addition to *Freedom Bound*. Lucas has acted as musical director and performed in those plays and many others. Lucas was music director and performed in *Evelyn and the Polka King* at Actors Theater of Louisville, Steppenwolf Theatre in Chicago, and City Theatre in Pittsburgh. Moreover, Lucas is a songwriter whose words and tunes have been praised by *Melody Maker* and *Pickin' Magazine*, and two of his songs appear on Alison Kraus' GRAMMY™ award-winning album *New Favorite*. Lucas' musical expertise encompasses folk, bluegrass, swing, rock, and spiritual music of many genres.



### the true story behind the performance

Jeff Hooper, the playwright of *Freedom Bound*, based much of the play on newspaper clippings about Addison's escape; local history books about the Underground Railroad in Ohio; accounts from townsfolk who knew Addison's wife, and court documents. He was also inspired by Frederick Douglass' life and his book, *My Bondage, My Freedom*, an account of his own life spent under slavery and how he escaped.

Ohio historical records suggest that Addison may have been born in 1821. He lived at the Hyde home for eight months and helped around the cabin while Udney recovered from a broken ankle. Addison's grandchildren say in an account that Addison was a "very large man" and had learned to read from Udney's daughter.

After Daniel White found Addison, angry townsfolk in Mechanicsburg tried to drive away the U.S. Marshals. The confrontation resulted in the arrests of several citizens for aiding Addison's escape, leading to a statewide outcry. A local sheriff in Clark County tried to clear the detained citizens and

arrest the Marshals, but the Marshals beat the sheriff and his posse. Angry Ohio residents then took the Marshals into custody and charged them with assault with intent to kill. Ohio Governor Salmon P. Chase negotiated a compromise: The Marshals and the residents who helped Addison escape were released from jail with no charges filed.

After Daniel filed a lawsuit to recapture Addison, townsfolk in Mechanicsburg purchased Addison's freedom for \$950. Addison went on to serve in the U.S. Army during the Civil War from 1862-1864 with Co. E, 54th Regiment in Massachusetts and settled in Mechanicsburg for the rest of his life. Addison married Amanda, a free black woman in Kentucky, who eventually settled with Addison in Ohio. They had one daughter, Annie, who had eight children. From those children, there were 16 grandchildren.





## in the spotlight

An interview with **Chris Westhoff**,  
the managing director of **Mad River Theater Works**

### **This story is set in the past. Why is it important for modern audiences to watch it?**

We've all heard the old adage of history repeating itself. The often overlooked aspect of such a cycle is choosing what to do, and not to do, when the repeating occurs. This is one of the reasons why Mad River tells stories of the past: to highlight the ways humanity has evolved. Unpacking our past tells us what worked and what didn't work, where we succeeded and where we failed. This analysis equips us with our best chance at growth and progress, both in the present and in the future.

### **What is the play's significance to today's society?**

Determination and unification are principles that transcend gaps between generations and eras. While Addison White, the main character, escaping from slavery offers a blueprint to what true resilience looks like, the community members who ultimately aid in his freedom shows us the power of what sound, solid teamwork can achieve. We can always go further when we go together.

### **How do you think slavery still impacts modern society?**

Be it education, healthcare, or the income gap, the ramifications of slavery are clear in the staggering statistics we have available to us. Slavery instilled a sense of black inferiority to white superiority. From the protests in Charlottesville to the killings of unarmed black and brown teenagers at the hands of law enforcement, this racial dichotomy still rings true today.

### **Reading and writing seem like an important aspect of the play. Why is that?**

The beauty of reading and writing is the different things it can do for different people. Escape, expression and stimulation have all known to be achieved by opening up a book. What we all share in common is that reading and writing expands our thinking and unleashes our imagination.

### **Did the company do any research or travel for research before producing the play or taking on the role?**

The company did extensive work researching this play when it was made. The story was originally collected by the playwright from an older gentleman working at the hardware store in Mechanicsburg, a small village about 20 miles from the company's location, Zanesfield, Ohio. From that point, a vault of research unfolded, taking the company's creators through congressional records, where the case of Addison White in Mechanicsburg is known and documented.

### **The play deals with very important subjects.**

#### **What are the main themes you want to convey?**

The central themes of the play are listening to yourself, doing what your gut or your heart tells you is right, allowing yourself to trust others and working together as a community to accomplish commonly shared goals.

### **Many of the audience members will be children and adolescents. Why do you think it's important for them to watch a play that deals with such thought-provoking issues?**

What's important is giving our young audience members tools to utilize in their own lives when they're met with heavy issues. Now more than ever, young people find themselves carrying more emotional weight and decisions at much earlier ages.

Planting the right seeds when they're young can strengthen their confidence and character as they grow older.

### **How have people responded to the performance? What do you hope the audience takes away from the performance?**

The play has toured mightily over the past 30 years. The company can hardly believe its good fortune to continue to produce this show and put it out to our audiences. It has been received with much support and care. One tidbit that we are proud to share about the play's reception is the way in which it actually has functioned to bring people together. Long-story-short, a performance of the show in northern Kentucky helped bring two sides of Addison's family, those from Ohio and those that he had left behind when fleeing slavery, together. They'd not known each other, and the play helped connect the dots and bring these people together. We're rather proud to be a part of that.

### **Why is music an important aspect of the play? What is its role?**

Music is a universal language. Despite our unique differences, music has and will continue to be something that brings us all together. Since our conception, Mad River has believed that music not only serves as a creative continuation of storytelling, but more importantly it opens the doors for an interactive experience with our audiences. Each song and melody invites our spectators to transform into participators. This is truer than ever before in *Freedom Bound*.



inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	<p><b>What is the Underground Railroad?</b></p> <p>Introduce students to the Underground Railroad through videos, pictures and slideshows. Help students understand why slaves would use the Underground Railroad, a series of secret routes and safe houses, in order to travel from the South to the North. <i>TED-Ed – The breathtaking courage of Harriet Tubman:</i> <a href="https://youtu.be/Dv7YhVKFqbQ">youtu.be/Dv7YhVKFqbQ</a></p> <p><i>Scholastic – Myths of the Underground Railroad:</i> <a href="https://teacher.scholastic.com/activities/bhistory/underground_railroad/myths.htm">teacher.scholastic.com/activities/bhistory/underground_railroad/myths.htm</a></p>	<ul style="list-style-type: none"><li>· What is the Underground Railroad?</li><li>· Who was Harriet Tubman?</li><li>· What is an abolitionist?</li><li>· Where does the Underground Railroad extend from? Where does it extend to?</li><li>· When was slavery abolished?</li><li>· How is New Jersey connected to the Underground Railroad?</li></ul>	<p><b>Visual and Performing Arts</b> <b>1.2 History of the Arts and Culture</b></p> <p><b>Social Studies</b> <b>6.1.8.D.4.c</b></p>
Experience the performance	<p>Before the performance, share with students that <i>Freedom Bound</i> is an original play that features 4 actors and 3 musicians.</p> <p>Based on the title, have students brainstorm what this play may be about and who the 4 actors may represent. Ask students to take mental note of any profound words, monologues or gestures that the actors present throughout the play.</p>	<p><i>Freedom Bound</i> is an original play that features 4 actors and 3 musicians.</p> <ul style="list-style-type: none"><li>· Based on the title, what do you think this play will be about?</li><li>· Based on what we learned previously, who might the 4 actors play?</li></ul> <p>During <i>Freedom Bound</i>, analyze the words said of the actors and information shared during the performance. Take mental note of any profound words or gestures that connect with you.</p>	<p><b>Visual and Performing Arts</b> <b>1.4 Aesthetic Responses &amp; Critique Methodologies</b></p>
Reflect, respond and read	<p><b>Connecting with the Company</b></p> <p>Have students reflect on the performance of <i>Freedom Bound</i>. As a class, read about the Mad River Theater Company and through written response, connect what they saw to what they read.</p> <p>Mad River Theater Website: <a href="https://madrivertheater.com">madrivertheater.com</a></p> <p>Mad River Theater Biography: <a href="https://madrivertheater.com/tour">madrivertheater.com/tour</a></p>	<ul style="list-style-type: none"><li>· What was the purpose of this performance?</li><li>· What new information did you learn about the Underground Railroad?</li><li>· What words would you use to describe the characters in the play?</li><li>· What emotions did you feel watching this performance?</li><li>· How does <i>Freedom Bound</i> connect to the company’s mission statement and/or biography?</li></ul>	<p><b>English Language Arts</b> <b>NJSLSA.W2.</b> <b>NJSLSA.W4.</b></p> <p><b>Visual and Performing Arts</b> <b>1.1 The Creative Process</b> <b>1.4 Aesthetic Responses &amp; Critique Methodologies</b></p>
Focus	<p><b>Decoding Negro Spirituals</b></p> <p>Introduce students to Negro spirituals and how slaves would use these songs to talk in code about escaping slavery. Listen and explore songs that relate directly to the Underground Railroad, such as “Wade in the Water” and “Swing Low, Sweet Chariot.” In small groups, have students analyze the lyrics of these songs and compare what they thought with other groups.</p> <p>Songs of the Underground Railroad: <a href="https://harriet-tubman.org/songs-of-the-underground-railroad">harriet-tubman.org/songs-of-the-underground-railroad</a></p> <p>Coded Spirituals – PBS Learning Current: <a href="https://youtu.be/r4ykd-oiMEE">youtu.be/r4ykd-oiMEE</a></p>	<p><b>Secret Communication</b></p> <p>In the South, slaves would communicate about the Underground Railroad through songs referred to as Negro spirituals. These songs would contain code words that would speak to when and how to travel safely using the Underground Railroad. In groups, analyze the spirituals and see if you can decipher the coded meaning of these songs. Compare your inferences to another group. How are your thoughts similar? How are they different?</p>	<p><b>Social Studies</b> <b>6.1.8.D.4.c</b></p> <p><b>English Language Arts</b> <b>NJSLSA.W4.</b></p> <p><b>Visual and Performing Arts</b> <b>1.1 The Creative Process</b></p>
Originate	<p><b>Freedom Monologues</b></p> <p>Have students write a monologue describing a freedom they wish to have or that they wish others had. Students should be able to convince someone with the opposite point of view to follow in their footsteps. Remind students to think back to <i>Freedom Bound</i> for inspiration.</p>	<p><b>Longing for Freedom</b></p> <p>In <i>Freedom Bound</i>, Addison White wished for freedom from slavery and Udney Hyde wanted to abolish slavery. Think about a freedom that you wish you had or a freedom you wish others had. Write a monologue based on this wish for freedom. This monologue should be profound and should be able to convince others to take on your point of view.</p>	<p><b>English Language Arts</b> <b>NJSLSA.W3.</b> <b>NJSLSA.W4.</b> <b>WHST.6-8.4</b></p>
Rehearse	<p><b>Rehearsal Process</b></p> <p>Have students practice their monologues with others for feedback. Remind students to ensure there is an emotional side to their monologue and that the audience should be able to easily understand what freedom it is the actor wants. Students further along in the rehearsal process are encouraged to think of stage directions and props that may help tell their story. Also, students can create names for their monologues based on what they represent. Lastly, students should be encouraged to memorize their monologues.</p>	<p><b>Rehearsal and Feedback</b></p> <p>Perform your monologue for a partner(s). What can you add to make your work a profound, emotional and powerful piece? Are there any stage directions or props that you can add to your monologue to help tell your story? Also, based on the freedom you are speaking of, what would you name your creation?</p>	<p><b>English Language Arts</b> <b>NJSLSA.W5.</b></p> <p><b>Visual and Performing Arts</b> <b>1.3 Performance</b></p>
Make magic	<p><b>Performance</b></p> <p>In a formal or informal setting, have students share their creations with one another. Encourage students to watch one another carefully in order to cite specific emotions they feel or see. Through feedback, students can share their thoughts with one another, even comparing monologues with similar feedback wishes.</p>	<p><b>Show Time!</b></p> <p>After sharing the title of your piece, perform your monologue for others. Show us your creativity, your emotion, and have fun!</p> <p><b>Feedback</b></p> <p>When watching others performs, think about how their choice of words affects you personally. Provide feedback to others based on their story, their delivery, and any additional performance elements (stage directions, props, etc.). If someone had the same freedom wish as you, think about what elements from their performance you can use to improve your work.</p>	<p><b>Visual and Performing Arts</b> <b>1.3 Performance</b> <b>1.4 Aesthetic Responses &amp; Critique Methodologies</b></p>

# curriculum standards

## NJ Arts Standards

### 1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater, and visual art.

### 1.2 History of Arts & Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

### 1.3 Performance

All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.

### 1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theater, and visual art.

## National Arts Standards

- 1:** Generate and conceptualize artistic ideas and work.
- 5:** Develop and refine artistic techniques and work for presentation.
- 6:** Convey meaning through the presentation of artistic work.
- 7:** Perceive and analyze artistic work.
- 8:** Interpret intent and meaning in artistic work.
- 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

## FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

### NJ ENGLISH LANGUAGE ARTS

[state.nj.us/education/cccs/2016/ela](http://state.nj.us/education/cccs/2016/ela)

### NJ SOCIAL STUDIES STANDARDS

[state.nj.us/education/cccs/2014/ss](http://state.nj.us/education/cccs/2014/ss)

### NJ ARTS STANDARDS

[state.nj.us/education/cccs/2009/1.pdf](http://state.nj.us/education/cccs/2009/1.pdf)

### NATIONAL ARTS STANDARDS

[nationalartsstandards.org](http://nationalartsstandards.org)

# new jersey student learning standards

## English Language Arts

### NJSLSA.W2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

### NJSLSA.W3.

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

### NJSLSA.W4.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### NJSLSA.W5.

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### WHST.6-8.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## Social Studies

### 6.1.8.D.4.c

Explain the growing resistance to slavery and New Jersey’s role in the Underground Railroad.

# cultural connections

## School-to-Prison Pipeline

Just because slavery has been abolished since the Civil War and many people successfully advocated for increased civil rights for African Americans and other minorities in the 1950s and 1960s, the fight for a more equitable world continues, particularly in the treatment of black schoolchildren and its connection with the disproportionate amount of black people being incarcerated. Some critics of this system say this is another form of slavery, apartheid or Jim Crow that punishes African Americans.

The school-to-prison pipeline starts with the condition of schools. Educational facilities in minority communities tend to lack resources, from adequate and up-to-date textbooks to qualified teachers. Classrooms are overcrowded. These schools are essentially providing substandard education.

“In predominantly minority schools, which most students of color attend, schools are large (on average, more than twice as large as predominantly white schools and reaching 3,000 students or more in most cities); on average, class sizes are 15 percent larger overall (80 percent larger for non-special education classes); curriculum offerings and materials are lower in quality; and teachers are much less qualified in terms of levels of education, certification, and training in the fields they teach,” reads a Brookings Institute study on school inequality. Students are set to fail.

In schools, there has been a trend toward zero tolerance punishment due to shootings like the Columbine High School massacre in 1999 and general fear about juvenile crime. These are policies that criminalize minor behavioral infractions that school officials in the past would have handled among themselves. Under these policies, students would be suspended, expelled or even arrested, with no accounting of extenuating context, such as past behavior, the circumstances that led to the infraction, or the reason (i.e., self-defense). Police are often brought in at zero-tolerance schools to surveil the population and enforce punishment.

This leads to students being funneled into the criminal justice system, according to the ACLU. A high rate of them tends to be minorities, blacks and Latinos, and students with learning disabilities or who come from a challenging background with abuse, poverty and neglect.

“Data collected by the federal government shows that African-American students were almost four times as likely to be suspended as white students, and those with disabilities were more than two times as likely as those without disabilities to receive this punishment,” reads an ACLU study on this phenomenon. “Research has consistently shown that suspending students – rather than helping them get back on track – makes them more likely to drop out of school and get enmeshed in the juvenile justice system,” the report adds.

This helps fuel a vicious cycle where students are already marked by the criminal justice system and courts through these zero-tolerance policies. And it’s hard for children to get back on track. Juvenile jails often do not have sufficient educational facilities to help students earn their high school diploma or combat recidivism rates.

“Students who enter the juvenile justice system face many barriers to their re-entry into traditional schools. The vast majority of these students never graduate from high school,” the ACLU notes.

What can people do against this cruel system? Criminal justice reform advocates are pushing for abolishing zero-tolerance policies increased funding for underserved schools, reformation of policing in local communities, and a reframing of the incarceration system in America.



# vocabulary

**Abolitionist**

A person who advocates for the abolishing of slavery. The movement against slavery was called Abolitionism.

**Civil War**

The conflict between the North and South in America from April 12, 1861 to May 9, 1865. The central question that gave impetus to the conflict was over slavery and whether southern states could continue to hold people in bondage.

**Fiddle**

A violin mainly used to play folk music.

**Frederick Douglass (1818–1895)**

Born a slave, Douglass was a famous writer, orator, intellectual, and abolitionist who advocated for the freedom of enslaved African Americans, women’s rights, and other issues. He was famous for his speaking skills and his moving accounts of his life under slavery.

**Fugitive Slave Act**

A law, which Congress passed in 1850, that mandates that any slaves found in states where slavery is outlawed should be forcibly returned to their masters. The law was enacted as a compromise between slave-owning states and free states where slavery was not allowed.

**Jim Crow**

A political, economic, and social system of white supremacy widespread in the South after the Civil War and the Reconstruction Era. It was an apartheid system that discriminated

against African Americans by denying them access to the same facilities that white people could use, such as schools, water fountains, lunch counters, etc. It permeated every aspect of black life in the South. Voting restrictions were also part of Jim Crow.

**Slavery**

A vicious and cruel system where people can own other people and treat them like property, i.e. buying and selling them like commodities. In ancient history, people mainly acquired slaves either through conquest or trade. Slavery has existed in the Americas since the time Christopher Columbus sailed to the New World and forced indigenous people into bondage.

**Underground Railroad**

A secret network of safe houses and routes in the United States that existed during the period when slavery was legal in America. Slaves used this network, manned by abolitionist and allies, to escape mostly to Canada and free states.

**U.S. Marshals**

A federal law enforcement agency based out of the U.S. Department of Justice. It was established in 1789, making it the oldest federal law enforcement agency in American history. Their mission is to enforce federal laws, particularly apprehending wanted fugitives and transporting federal prisoners.

# resources

**Websites**

Mad River Theater Works

[madrivetheater.com](http://madrivetheater.com)

Mad River Theater Works, Facebook page

[facebook.com/Mad-River-Theater-Works-165798836779051](https://facebook.com/Mad-River-Theater-Works-165798836779051)

Addison White, Ohio history

[ohiohistorycentral.org/w/Addison\\_White](http://ohiohistorycentral.org/w/Addison_White)

More on Addison White, Ohio history

[remarkableohio.org/index.php?/category/149](http://remarkableohio.org/index.php?/category/149)

Addison White, Notable Kentucky African Americans Database

[nkaa.uky.edu/nkaa/items/show/603](http://nkaa.uky.edu/nkaa/items/show/603)

Addison White, find a grave

[findagrave.com/memorial/16680863/addison-white](http://findagrave.com/memorial/16680863/addison-white)

Udney Hyde

[ohiohistorycentral.org/w/Udney\\_H.\\_Hyde](http://ohiohistorycentral.org/w/Udney_H._Hyde)

Underground Railroad, PBS

[pbs.org/wgbh/aia/part4/4p2944.html](http://pbs.org/wgbh/aia/part4/4p2944.html)

The Perilous Lure of the Underground Railroad

[newyorker.com/magazine/2016/08/22/the-perilous-lure-of-the-underground-railroad](http://newyorker.com/magazine/2016/08/22/the-perilous-lure-of-the-underground-railroad)

Who Really Ran the Underground Railroad?

[pbs.org/wnet/african-americans-many-rivers-to-cross/history/who-really-ran-the-underground-railroad](http://pbs.org/wnet/african-americans-many-rivers-to-cross/history/who-really-ran-the-underground-railroad)

Fugitive Slave Act

[usconstitution.net/fslave.html](http://usconstitution.net/fslave.html)

Causes of the Civil War

[pbs.org/opb/historydetectives/feature/causes-of-the-civil-war](http://pbs.org/opb/historydetectives/feature/causes-of-the-civil-war)

School-to-prison pipeline, ACLU

[aclu.org/issues/juvenile-justice/school-prison-pipeline](http://aclu.org/issues/juvenile-justice/school-prison-pipeline)

The School-to-Prison Pipeline, New York Times editorial

[nyti.ms/Zup9FQ](http://nyti.ms/Zup9FQ)

What Are Zero-Tolerance Policies in Schools?

[goo.gl/pXxwcy](http://goo.gl/pXxwcy)

Unequal Opportunity: Race and Education

[brook.gs/2bWVD3f](http://brook.gs/2bWVD3f)

How Can America Reduce Mass Incarceration? NPR

[n.pr/2OOVHpl](http://n.pr/2OOVHpl)

Black Americans incarcerated five times more than white people, report in *The Guardian*

[theguardian.com/us-news/2016/jun/18/mass-incarceration-black-americans-higher-rates-disparities-report](http://theguardian.com/us-news/2016/jun/18/mass-incarceration-black-americans-higher-rates-disparities-report)

**Videos**

*Freedom Bound* excerpt

[vimeo.com/175755507](https://vimeo.com/175755507)

*Freedom Bound* trailer

[vimeo.com/88281402](https://vimeo.com/88281402)

*Freedom Bound* video

[vimeo.com/73805966](https://vimeo.com/73805966)

The breathtaking courage of Harriet Tubman – Janell Hobson

[youtu.be/Dv7YhVKFqbQ](https://youtu.be/Dv7YhVKFqbQ)

Gateway to Freedom: The Hidden History of the Underground Railroad

[youtu.be/dvRc1\\_mYS74](https://youtu.be/dvRc1_mYS74)

Homeowner Finds Secret Room That May Be Part of Underground Railroad

[youtu.be/6yhMgCbTlw](https://youtu.be/6yhMgCbTlw)

From Slavery to Mass Incarceration, Ava DuVernay’s Film *13th* Examines Racist U.S. Justice System

[youtu.be/oCK7f8A4tPU](https://youtu.be/oCK7f8A4tPU)

*13th* Official Trailer

[youtu.be/V66F3WU2CKk](https://youtu.be/V66F3WU2CKk)

The school-to-prison pipeline, explained

[youtu.be/HoKkasEyDOI](https://youtu.be/HoKkasEyDOI)

Mass Incarceration: Why Does the U.S. Jail So Many People?

[youtu.be/uzxTaRkY6z4](https://youtu.be/uzxTaRkY6z4)

**Books**

*Gateway to Freedom: The Hidden History of the Underground Railroad.* Eric Foner, W.W. Norton & Company, 2016

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*Bound for Canaan: The Epic Story of the Underground Railroad, America’s First Civil Rights Movement.* Fergus M. Bordewich, Amistad, 2006

*Harriet Tubman: The Road to Freedom.* Catherine Clinton, Back Bay Books, 2005

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*History of Slavery: An Illustrated History of the Monstrous Evil.* Susanne Everett, Chartwell Books, 2014

*Slavery: A World History.* Milton Meltzer, Da Capo Press, 1993

*The New Jim Crow: Mass Incarceration in the Age of Colorblindness.* Michelle Alexander, The New Press, 2012

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*Pushout: The Criminalization of Black Girls in Schools.* Monique Morris, The New Press, 2018



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## the arts in your school

**In-School Residencies:** Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

**Assemblies:** NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

**Professional Development:** NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

## study the arts at njpac

**Saturday Programs:** NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

**Summer Programs:** Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

**For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email [artseducation@njpac.org](mailto:artseducation@njpac.org). Visit [njpac.org/education](http://njpac.org/education)**

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