

teacher resource guide

**schooltime  
performance  
series**

◀ FINDING NORTH ▶



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



## about the performance

Evocative, powerful and ultimately uplifting, Finding North is an inventive one-person play that features the life of John P. Parker, who sought freedom from bondage during America's tumultuous antebellum period and made it his life's mission to free as many slaves as he could as a major player in the Underground Railroad. Along with Parker's life story are contemporary depictions of everyday immigrants who are also determined to find their own haven of peace in America.

This play, inspired by historical documents, research and interviews with immigrants, was written by playwright David Gonzalez, who also provides a live, twangy blues accompaniment. Daniel Carlton, who also contributed to the play, depicts Parker and other characters on stage.

The play starts in a modest house in a small town on the northern banks of the Ohio River. This is Parker's home. With just a few costume changes, Carlton switches from a professional storyteller talking to the audience to embodying Parker himself as he recounts his life, triumphs and struggles in his pursuit for freedom. Carlton also depicts various people: Sylvia, a Guatemalan American woman who crosses the border to save her life; Yusuf, a Pakistani American teenager who recounts what happened to him after the 9/11 terrorist attacks; Erika, a Jewish American woman who talks about her family and their devastating experience with the Holocaust; and Chester, an African American senior citizen who tells stories of racism during his childhood in Alabama. Carlton tells his own dramatic and scary encounter that leaves him reeling in the streets of New York City.

In a stirring, thought-provoking and impressive performance that will touch people's hearts and minds, Carlton strives to embody the qualities of these characters, their stories, and the themes of the play: freedom, safety, goodness, kindness, self-empowerment and vigilance.

## about the artists

### About Daniel Carlton

Daniel Carlton is an actor, director, playwright, poet, storyteller and teaching artist. His stage performances have taken him all over New York, the United States and overseas. His work has been staged in traditional theaters and non-traditional places such as libraries, homeless shelters, prisons and schools. Carlton has also worked with the Kennedy Center in Washington, D.C. and other prestigious organizations.

### About David Gonzalez

David Gonzalez is a musician, storyteller, poet, playwright and public speaker. Gonzalez was awarded the International Performing Arts for Youth "Lifetime Achievement Award for Sustained Excellence," was named cultural ambassador for the U.S. State Department and designated Fellow of the Joseph Campbell Foundation, and was nominated for a Drama Desk Award.

He has worked with many prestigious organizations such as the Royal National Theatre in London and the United States Holocaust Memorial Museum.

## in the spotlight

### What sparked the creation of this production?

**DG:** The spark was the building of the National Underground Railroad Freedom Center in Cincinnati, Ohio, which opened in 2004. There's a theater in Cincinnati where I had worked, and I was invited to create a piece to commemorate the opening of that museum.

### How did you hear about John P. Parker's story?

#### Why is it important to learn about his story?

**DG:** Folks at the National Underground Railroad Freedom Center introduced me to John P. Parker and his book, an autobiography called His Promised Land. John Parker was the one of the unsung heroes of the Underground Railroad.

**DC:** I think it's always important to see how people go through extraordinary circumstances on Earth and in life, particularly where you start in a system of total oppression and you turn that oppression into a freedom song or a freedom journey.

### How is the show structured?

**DG:** When I was doing research on this show, it was originally going to be just the John Parker story. And while I was there, there was a tragic killing of a young Black man by a white police officer in the city of Cincinnati. There were lots of demonstrations and outrage. And it became very clear to me that this commission to write this play could be used in a much more direct way if I was able to include contemporary

"I think it's always important to see how people go through extraordinary circumstances."

—Daniel Carlton

stories. I went out and interviewed folks in lots of different communities: the African American community, the poor Appalachian community that was there, recent immigrants and different cultures. And so, the trick artistically was to maintain the arc of the John Parker story and at the same time give space for these other stories.

### What important storytelling devices do you use in the performance?

**DC:** David uses his guitar — it's another character. I feel like the guitar, the musical element, adds a feeling of tension but also release. The music underlines thoughts, transitions, highlighted moments and even the quiet moments.

The props used, mostly costume actually, were mostly very simple things like hats and scarves and a jacket. There's something very personal about a piece of clothing. Each of these scarves had a different feeling.

### What do you think about the choice to portray the immigrant journey and connect it to the Underground Railroad?

**DC:** For me personally, comparing the immigrant journey to the Underground Railroad journey, that was one of the easier connections to make. The journey of African Americans has been about being forced to be here and then the Great Migration, where people went to all these major cities for a better life and a better opportunity. The harder connection was to be careful about trying to just play the person's inner life because I'm not those people.

### What do you hope audience members get from this performance?

**DG:** My hope is that this show supports and encourages folks, kids, anybody who is watching, to renew their commitment to freedom, to tolerance, and to getting along, you know, and to making a space where people can have the kind of lives that they want.

### For young people who are interested in music, performance and storytelling, what kind of advice would you give to them?

**DG:** I would look at poetry first because I think poetry is the kind of realm where language and music gather. So, listen to poetry, write poetry, read poetry. That's the space that really gathers those two art forms together. I think a good poet is equal parts wordsmith and sound smith. And when you watch a movie or a TV show, pay attention to what it would be like without the soundtrack. Imagine if there was no soundtrack there. How would that impact the story? Music brings feeling. Music brings a dimension.



inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	<p><b>If you have...15 minutes</b> Introduce the reasons a person may choose to leave their home using this <a href="#">video</a>. Have students complete <b>Activity Sheet #1</b> “How did you get here?” Encourage students to share their story with their peers.</p> <p>Introduce David Gonzalez and explore the NJPAC interview with students. Ask students to make predictions about what they will see in the performance.</p> <p><b>If you have...20 minutes</b> In addition to the above, introduce and review the history of <a href="#">The Underground Railroad</a>.</p>	<p><b>If you have...15 minutes</b> Watch the video about why people choose to leave their homes and <i>emigrate</i> to a new location. Complete <b>Activity Sheet #1</b> “How did you get here?” Share your story with your classmates!</p> <p>Read the David Gonzalez interview and synopsis. Make predictions about what you will see in the performance.</p> <p><b>If you have...20 minutes</b> Watch <a href="#">The Underground Railroad</a> video. Were the slaves pushed or pulled to <i>migrate</i>?</p>	<p><b>English Language Arts</b> NJSLA.R.2, NJSLA.RL.8 <b>NJ Social Studies</b> 6.2 World History/Global Studies <b>NJ Arts</b> 1.4.CN10 <b>NCAS</b> TH.Cn.11.1 <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>
Experience the performance	<p>Prepare students to be active virtual audience members. Encourage students to notice the performer’s use of language, volume and tone to emphasize meaning. Encourage students to think about which storyline stands out to them.</p>	<p>Be an active audience member. Take notice of the performer’s use of language, volume and tone to emphasize meaning. Be prepared to discuss your favorite storyline and ask questions afterwards.</p>	<p><b>English Language Arts</b> NJSLSA.RL.2, NJSLA.RL.6, NJSLSA.RL.7 <b>Social Studies</b> 6.2 World History/Global Studies <b>NJ Arts</b> 1.4.CN10, 1.4.CN11 <b>NCAS</b> TH.Re.7.1, TH.Re.8.1, TH.Cn.11.1 <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>
Reflect, respond and read	<p>Guide students through a reflection of the performance. Ask questions about use of language, volume and tone. Draw attention to the different storylines and present-day immigration connections.</p>	<p>Reflect on and discuss the following prompts: How did the performer’s use of volume and tone help bring the story to life? How did the music guide and enhance the story? There were many more characters than John P. Parker, who was the most memorable character for you and why?</p>	<p><b>English Language Arts</b> NJSLSA.R.3, NJSLSA.RL.2, NJSLSA.RL.6, NJSLSA.RL.9, NJSLSA.SL.1 <b>Social Studies</b> 6.2 World History/Global Studies <b>NJ Arts</b> 1.4.RE7, 1.4.RE8, 1.4.CN10, 1.4.CN11 <b>NCAS</b> TH.Re.8.1, TH.Re.9.1, TH.Cn.11.1 <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>
Focus	<p>As a class, make a chart of the characters in the performance, where they are from and their reason for leaving their homes. Were they pushed to leave to escape violence or pulled to leave to seek out new opportunities? Encourage students to think about what freedom means for each character.</p>	<p>As a class, make a chart of the characters in the performance, where they are from, and their reason for leaving their home. Were they pushed to leave to escape violence or pulled to leave to seek out new opportunities? What does freedom mean for each character?</p>	<p><b>English Language Arts</b> NJSLSA.RL.3, NJSLSA.RL.9, NJSLSA.RI.3 <b>Social Studies</b> 6.2 World History/Global Studies <b>NJ Arts</b> 1.4.RE7, 1.4.RE8 <b>NCAS</b> TH.Re.8.1, <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>
Originate	<p>Have students choose one character from the chart. Have students write a letter to that character using <b>Activity Sheet #2</b>. Students should take the role of either someone that the character is leaving behind or is helping the character immigrate.</p>	<p>Choose a character from the class chart. Write a letter to this character using <b>Activity Sheet #2</b>. What is your relationship to the character you chose? Are you saying goodbye to this character or are you helping them emigrate?</p>	<p><b>English Language Arts</b> NJSLSA.RI.9,NJSLSA.W3, NJSLSA.W4 <b>Social Studies</b> 6.2 World History/Global Studies <b>NJ Arts</b> 1.4.CR2, 1.4.PR5, 1.4.PR6 <b>NCAS</b> TH:Cr2, <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>
Rehearse	<p>Have students practice reading their letter like a monologue. Encourage students to think back on the performance and the use of tone and volume to create a character and drama.</p> <p>If students finish early, encourage them to search for instrumental music to accompany their <i>monologue</i>. Encourage students to think about how music can enhance their words. Students may record their monologue if they would like.</p>	<p>Practice reciting your letter as if you were speaking these words to the character from the performance . Think back on the performance and the use of tone and volume to create a character and drama.</p>	<p><b>English Language Arts</b> NJSLSA.L1 <b>NJ Arts</b> NJSLSA.L1, 1.4.CR3, 1.4.PR5, 1.4.PR6 <b>NCAS</b> TH.Re.2.1, TH.Pr.6.1, MU.Re.7.1 <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>
Make magic	<p><b>If you have...15 minutes</b> Divide the students into small groups. Have students perform their monologues for their classmates either live or via a recording in their groups, with their instrumental music if applicable. Remind observing students about being a respectful audience member. Ask audience members to reflect on their peers’ performances.</p> <p><b>If you have...20 minutes</b> As a class, invite students to volunteer to perform their monologue to the entire class following the format above.</p> <p><b>Extension Activity</b> Share the students’ letters with the school community via a bulletin board or class website.</p>	<p><b>If you have...15 minutes</b> In small groups, perform your monologues to the best of your ability for your classmates either live or via a recording. Support your peers in their performance by being a respectful audience member and sharing observations. What did you find engaging or interesting about your peers performances?</p> <p><b>If you have...20 minutes</b> Volunteer to perform your monologue to the entire class following the format above.</p>	<p><b>English Language Arts</b> NJSLSA.SL1 <b>NJ Arts</b> 1.4.PR5, 1.4.PR6, 1.4.RE7, 1.4.RE9 <b>NCAS</b> TH.Pr.6.1, TH.Re.7.1 <b>21st Career Readiness</b> 9.4.GCA, 9.4.CI</p>

# curriculum standards

## New Jersey Student Learning Standards

### Visual & Performing Arts Standards (Same as National Core Arts Standards)

#### Artistic Process: Creating

**Anchor Standard 1:** Generating and conceptualizing ideas.

**Anchor Standard 2:** Organizing and developing ideas.

**Anchor Standard 3:** Refining and completing products.

#### Artistic Process: Performing/Presenting/Producing

**Anchor Standard 4:** Selecting, analyzing, and interpreting work.

**Anchor Standard 5:** Developing and refining techniques and models or steps needed to create products.

**Anchor Standard 6:** Conveying meaning through art.

#### Artistic Process: Responding

**Anchor Standard 7:** Perceiving and analyzing products.

**Anchor Standard 8:** Interpreting intent and meaning.

**Anchor Standard 9:** Applying criteria to evaluate products.

#### Artistic Process: Connecting

**Anchor Standard 10:** Synthesizing and relating knowledge and personal experiences to create products.

**Anchor Standard 11:** Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

### English Language Arts

**NJSLSA.SL1.** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**NJSLSA.SL2.** Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

### Social Studies

**6.1.2.CivicsCM** Civics, Government, and Human Rights: Explain how diversity, tolerance, fairness, and respect for others can contribute to individuals feeling accepted.

**6.1.2.GeoSV** Geography, People, and the Environment: Spatial Views of the World:

Use maps to identify physical features (e.g., continents, oceans, rivers, lakes, mountains).

**6.1.2.CivicsPD.1** Civics, Government, and Human Rights: Participation and Deliberation: Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.

### Career Readiness, Life Literacies, and Key Skills

**9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

**9.4.2.CI.2** Creativity and Innovation: Demonstrate originality and inventiveness in work.

### World Languages

**7.1.NL.IPRET.2** Respond with physical actions and/or gestures to simple oral directions, commands, and requests.

### 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

[nj.gov/education/cccs/2020/2020%20NJSLS-SS.pdf](http://nj.gov/education/cccs/2020/2020%20NJSLS-SS.pdf)

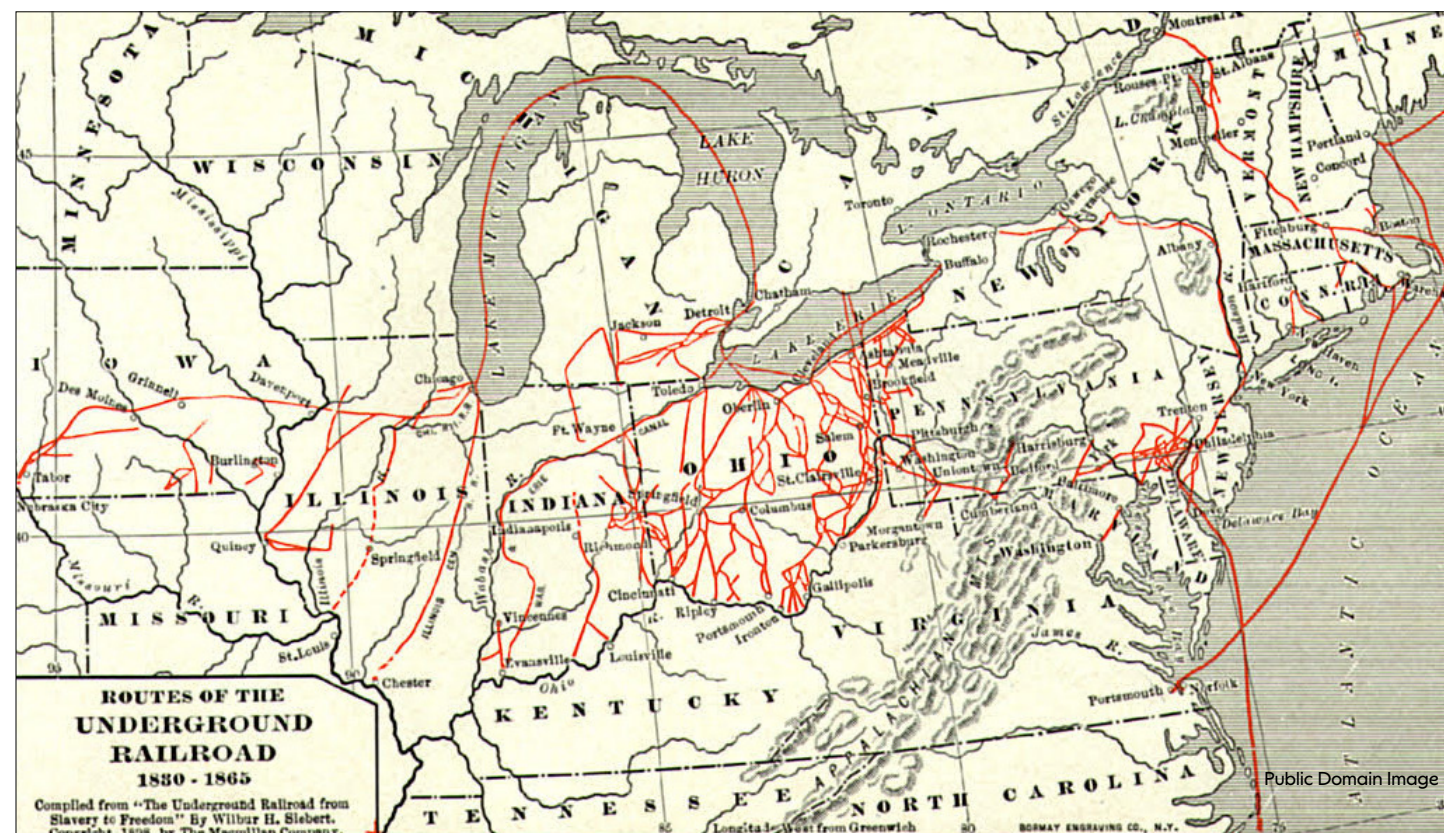
NJ STUDENT LEARNING STANDARDS – VISUAL & PERFORMING ARTS.

[nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf](http://nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf)

NATIONAL CORE ARTS STANDARDS

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

# cultural connections



## A Brief Introduction to the Underground Railroad

The Underground Railroad was a network of people and resources built to aid runaway slaves travel out of the South and flee to Northern states and Canada in the antebellum period. It's not clear when it first started, but some scholars believe this network came into being in the late 18th century. Wherever there was slavery, there were enslaved people trying to escape a life of bondage. The Underground Railroad continued until the end of the Civil War, which saw some runaway slaves joining the Union Army.

The people who participated in the Underground Railroad were white abolitionists, clergy, former slaves and free Black people who risked capture themselves when assisting escapees from the South. Famous participants in the Underground Railroad include John Brown and his family, Frederick Douglass, Harriet Tubman and Elizabeth Leslie Comstock.

The railroad consisted of not just people but also safe houses (also known as depots), some of which had secret rooms, cellars and passageways so that escaped slaves could evade notice and capture from slave catchers. People who owned safe houses or assisted in the Underground Railroad in other ways were nicknamed conductors.

Scholars have made maps that showed how people escaped from slave-owning states in the South, where the Underground Railroad started, to ports, rivers, canals, roads and the coasts which provided potential avenues to freedom. These modes of transportation branched throughout the South and led to Northern states and eventually Canada. Some routes went to Mexico where slavery was abolished.

The railroad helped an estimated 40,000 to 100,000 people during its existence. Canada was considered the promised land because slave catchers had no jurisdiction there. In Canada, the descendants of enslaved people live in some parts of the country such as Ontario and Nova Scotia.

Anyone who participated in the Underground Railroad was in danger of being punished because of the Fugitive Slave Acts, two federal laws that required enslaved peoples who ran away to be captured and returned. It also imposed penalties on people who helped them escape. The U.S. Congress passed the first Fugitive Slave Act in 1793. In 1850, they passed the Fugitive Slave Act of 1850, which called for harsher punishments for people who helped the enslaved. Finally, Congress repealed the laws in 1864.



## cultural connections



Photo credit: AlexeyPierov on iStock

### About John P. Parker (1827-1900)

John P. Parker, a successful businessman and abolitionist, was born in 1827 into slavery in Norfolk, Virginia. His mother was a slave and he had a white father. The law at the time designated that any children born from an enslaved woman automatically became slaves themselves.

Growing up, Parker was determined to make a better life for himself than what circumstance allowed. He was taken from his mother and sold to a slave merchant. At the tender age of eight years old, he walked from his home to Richmond and then was sold to a doctor. He then moved to Mobile, Alabama, to become the property of the doctor's family. Unusual at the time and also against the law, Parker was allowed to learn to read and write. He also apprenticed at an iron foundry and got to keep some of his earnings. These two crucial acts would help him greatly in the future.

When he was around the age of 18, he learned that the doctor was going to sell him. Parker then convinced one of the doctor's patients, an elderly woman named Elizabeth Ryder, to purchase him and have him hired out to work at an iron foundry.

Because of this arrangement, Parker managed to buy his freedom. He moved to the Ohio town of Ripley and built a successful iron foundry, Phoenix Foundry and Machine Company, in 1853. He built a handsome brick building for his home, which still stands and that overlooks the Ohio River. He invented and patented an important mechanism that could be used in tobacco factories and became one of the most successful people in the area. He also filed other patents, making him one of the few Black men in 19th century America who held patents.

Parker married a woman named Miranda and had six children, all of whom were college educated. Despite a settled married life, a bustling and prosperous business and severe penalties from the Fugitive Slave Act of 1850, Parker made it his life's mission to free as many enslaved people as he could. Ripley at the time was a hotbed for abolitionists and a major nexus in the Underground Railroad.

The stories of Parker's abolitionist exploits are legendary: "Parker was the rare conductor who, heavily armed, would cross the river into Kentucky and extract refugees who wanted freedom. His memoir reads like an action film: One of his most daring exploits was to deliver a sleeping child from the room of a white captor to parents who had yet to cross the river," said a *New York Times* article about Parker.

He's believed to have operated mostly in Kentucky, which was considered a borderland between slave owning states in the South and free states like Ohio where it was banned. He would cross the Ohio River often under the cover of darkness, with the North Star as his guide to safety, in order to extract slaves and bring them to freedom.

Parker had a book about his life published after he was interviewed by reporter Frank M. Gregg after the Civil War. This memoir was reissued in 1988 and titled *His Promised Land: The Autobiography of John P. Parker, Former Slave and Conductor on the Underground Railroad*.

### About the North Star and Celestial Navigation

If you are in the Northern hemisphere, you can look up in the sky and find the North Star, also known as Polaris. It's a notable star because of its location and unique features; the axis of Earth is almost pointing directly at it. Because of this, Polaris hardly moves during the course of the night

while other stars in the sky circle around it. Its position never changes throughout the year as well.

In order to find the North Star, you look for the Little Dipper constellation (also known as Ursa Minor or Little Bear) and it's the brightest star in that formation, at the far most tip of the handle. You can also find Polaris according to its relation to the Big Dipper constellation (also known as Ursa Major or Big Bear). Find the Big Dipper and the two stars (Merak and Dubhe) that make up the outside facing parts of the bowl. Imagine you are pouring something from the Big Dipper and that's the direction you should go to find Polaris. Draw an imaginary straight line from those two pointer stars and extend it five times the length between Merak and Dubhe. Then you will find Polaris.

The North Star got its name because it's located in a due northerly direction. (If you looked up at the sky in the North Pole, Polaris would instead be directly overhead of you.) After you have found the North Star, drop your gaze towards the horizon directly below the star. That's the direction for North!

Because of its unchanging position pointing North, it is an important orientating star for navigators and explorers who want to find true north.

Just like ship captains trying to find their way in the dark seas to a safe harbor, the North Star was also an important navigation point for enslaved people escaping from the South and for people helping them in the Underground Railroad. Many of these people could not read or write nor did they have compasses or maps. But they could watch for the North Star and find safety.

### Today's Underground Railroad

The spirit of the Underground Railroad continues to live on. The Underground Railroad, as described in the 18th century, was a series of interlocking networks which provided an organized way for escapees from servitude. The same planning and level of activism involved in maintaining secrecy, for the protection of its passengers, still applies as the past decade has seen a mass exodus of people looking to escape hardship and restart their lives in a safer place. Mass displacement, due to internal conflicts, climate change and poverty have disrupted communities and forced people across the world to flee for safer places and undertake perilous journeys. These mass refugee events have prompted writers and commentators to compare them to the situation of enslaved people trying to escape the antebellum South.

Mass refugee events have impacted migration patterns between the European Union, the Middle East and Africa, including millions of Syrians fleeing the Middle East by foot with the hopes of accessing the European Union due to conflict, and African migrants leaving their homes due to poverty who manage to land in Italy and make

their way into France, thanks to the altruistic efforts of French residents.

In the Western Hemisphere, countries like Honduras, Guatemala and El Salvador have been plagued by gang violence, forcing masses of people to flee their homes to the United States and Canada, some deciding to send just their children on the perilous journey in the hopes of securing a better life.

To make the journey, migrants rely on a network of paid coyotes (human smugglers) to help ferry them through dangerous neighborhoods in cities and inhospitable terrain in the wilderness. When the migrants arrive to cross the long stretch of desert that marks the border between the United States and Mexico, American activist groups have sprung into action and leaving water and food for migrants, despite intimidation from law enforcement. Undocumented migrants who do manage to gain entry into America still face the threat of deportation from the federal government, which has led to local communities such as Newark, New Jersey, to declare themselves sanctuary cities, meaning the municipality limits their cooperation with immigration officials to reduce the fear of deportation by new arrivals and encourage usage of social services, like schools and hospitals, to become acclimated.

Refugees in other countries, such as the Democratic Republic of the Congo and Cameroon, rely on humanitarian aid from the United Nations and processing for asylum into safer countries. In the United States, many refugees who settle have found full-time employment and stability with the help of local organizations, many of which are affiliated with religious groups.

These escapes to safety are analogous to the plight of Jewish people and other vulnerable groups during the Nazi occupation of Europe during World War II. Some six million Jews perished during the Holocaust, which was a planned and systemized genocide. The people who did escape Nazi capture were helped along by sympathetic neighbors, friends, employers, strangers, etc. One famous example is Oskar Schindler, a German industrialist, who saved 1,200 Jews during the Holocaust by employing them as factory workers and bribing his fortune away in order to keep them safe.

The history of the 19th-century Underground Railroad and the countless acts of heroism performed by today's displaced peoples serves as a reminder to all of us the solidarity that defined the mission of the underground railroad lives on, even when borders and social divisions seem to emerge all around us.

# vocabulary

## One-Person Play

A play featuring a solo performance performed by one person on a stage telling a story to an audience.

## Blues Music

A musical genre that originated in America's deep South and was invented by African Americans. The Blues has its roots in spirituals, work songs sung on plantations and farms, and African rhythms.

## Playwright

A person who writes plays.

## Drama

A play meant to be performed on stage or television and/or radio. Dramas usually have a plot that thrills, excites or resonates emotionally.

## Antebellum Period

A period in American history before the Civil War. “Ante” and “bellum” are Latin words and mean “before” and “war,” respectively.

## Abolitionist

An abolitionist is a person who wants slavery to be abolished.

## Iron Foundry

A factory or workshop that produces gears and other tools casted from iron.

## Civil War

A conflict in the United States from 1861 to 1865 that pitted Northern states versus the Confederate States of America, Southern states that had seceded to form their own nation due to ideological differences regarding slavery.

## Immigrant

An immigrant is a person who moves from their home country to live permanently in another country.

## Refugee

A refugee is a person who has been forced to leave their own country in order to escape an ongoing war, persecution or a natural disaster such as a hurricane or earthquake.

# resources

## Websites

### Finding North

[holdenarts.org/findingnorth](http://holdenarts.org/findingnorth)

### David Gonzalez

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

### Daniel Carlton

[hbstudio.org/instructors/carlton-daniel](http://hbstudio.org/instructors/carlton-daniel)

### Underground Railroad

[britannica.com/topic/Underground-Railroad](http://britannica.com/topic/Underground-Railroad)

### Underground Railroad History – PBS

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

### National Underground Railroad Freedom Center

[freedomcenter.org/covid19-updates](http://freedomcenter.org/covid19-updates)

### John Parker Bio

[ohiohistorycentral.org/w/John\\_P.\\_Parker](http://ohiohistorycentral.org/w/John_P._Parker)

### John P. Parker House

[nps.gov/nr/travel/underground/oh2.htm](http://nps.gov/nr/travel/underground/oh2.htm)

### In Ohio, a Warrior Against Slavery –

### NY Times Article on John P. Parker

[nytimes.com/2017/02/24/travel/ripley-ohio-underground-railroad-john-parker-slavery.html](http://nytimes.com/2017/02/24/travel/ripley-ohio-underground-railroad-john-parker-slavery.html)

### How to Navigate by the Stars

[backpacker.com/survival/how-to-navigate-by-the-stars](http://backpacker.com/survival/how-to-navigate-by-the-stars)

### North Star to Freedom

[nps.gov/articles/drinkinggourd.htm](http://nps.gov/articles/drinkinggourd.htm)

### How migrants and their supporters are reviving the ethos of the 19th-century underground railroad

[theconversation.com/how-migrants-and-their-supporters-are-reviving-the-ethos-of-the-19th-century-underground-railroad-128445](http://theconversation.com/how-migrants-and-their-supporters-are-reviving-the-ethos-of-the-19th-century-underground-railroad-128445)

### A French Underground Railroad, Moving African Migrants

[nytimes.com/2016/10/05/world/europe/france-italy-migrants-smuggling.html](http://nytimes.com/2016/10/05/world/europe/france-italy-migrants-smuggling.html)

### Death threats and gang violence forcing more families to flee northern Central America – UNHCR and UNICEF survey

[unhcr.org/news/press/2020/12/5fdb14ff4/death-threats-gang-violence-forcing-families-flee-northern-central-america.html](http://unhcr.org/news/press/2020/12/5fdb14ff4/death-threats-gang-violence-forcing-families-flee-northern-central-america.html)

## Videos

### North Star Trailer

[vimeo.com/473144113](https://vimeo.com/473144113)

### Interview with David Gonzalez about North Star

[youtu.be/T1rXynuV1rE](https://youtu.be/T1rXynuV1rE)

### Interview with David Gonzalez and Daniel Carlton

[youtu.be/uj7KZ4SF4nQ](https://youtu.be/uj7KZ4SF4nQ)

### Underground Railroad History

[youtube.com/watch?v=VksmOor\\_aLs](https://youtube.com/watch?v=VksmOor_aLs)

### John Parker, The Conductor

[youtube.com/watch?v=qKMr3yTr7DI](https://youtube.com/watch?v=qKMr3yTr7DI)

### Virtual Tour of the John P. Parker House

[youtube.com/watch?v=LoFcAbRLFKs](https://youtube.com/watch?v=LoFcAbRLFKs)

### How to Navigate Using the Stars

[youtube.com/watch?v=Bh5kHTBrogU](https://youtube.com/watch?v=Bh5kHTBrogU)

## Books

### *Gateway to Freedom: The Hidden History of the Underground Railroad*

By Eric Foner

W. W. Norton & Company; Reprint edition (January 18, 2016)

### *A Tour on the Underground Railroad along the Ohio River (History & Guide)*

By Nancy Stearns Theiss

The History Press (February 3, 2020)

### *The Underground Railroad for Kids: From Slavery to Freedom with 21 Activities (For Kids series)*

By Mary Kay Carson

Chicago Review Press; Illustrated edition (January 1, 2005)

### *Henry's Freedom Box: A True Story from the Underground Railroad*

By Ellen Levine and Kadir Nelson

Scholastic Press (January 1, 2007)

### *Sweet Clara and the Freedom Quilt*

(Reading Rainbow Books)

By Deborah Hopkinson and James Ransome

Dragonfly Books; 1st edition (July 10, 1995)

### *The Patchwork Path: A Quilt Map to Freedom*

By Bettye Stroud and Erin Susanne Bennett

Candlewick; Reprint edition (August 28, 2007)

### *His Promised Land: The Autobiography of John P. Parker Former Slave and Conductor on the Underground Railroad*

Edited by Stuart Seely Sprague

W. W. Norton & Company (1998)



## njpac staff

(partial listing)

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

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