

NORTH

T H E M U S I C A L



School Matinee Performances



TEACHER RESOURCE GUIDE

NORTH: The Musical

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EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts (2017), Fine Arts (2012), Social Studies (revised 2019) and Technology (adopted 2017).

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.

The lessons and activities in this guide are created and adapted by the Lied Center of Kansas, Chandler Center for the Arts, Segerstrom Center and Davida Pantuso in partnership with Playhouse Square's Education Department. Special acknowledgement and appreciation to Anthea Scouffas and Ashli St. Armant.



The Ohio Arts Council helps fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

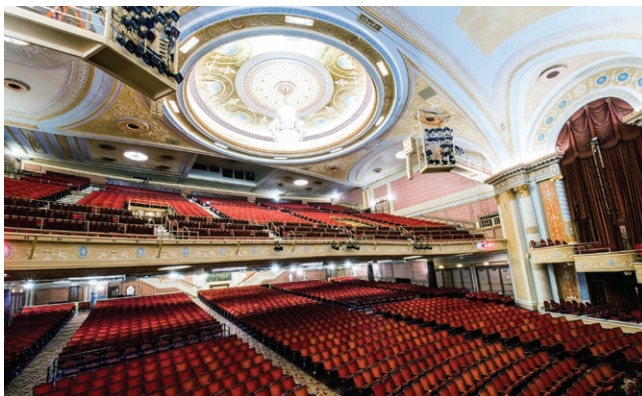
ABOUT PLAYHOUSE SQUARE



Playhouse Square is an exciting field trip destination! As the country's largest performing arts center outside of New York, the not-for-profit Playhouse Square attracts more than one million guests to 1,000+ shows and events each year. Five of Playhouse Square's 11 performance spaces are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances by Playhouse Square's seven resident companies: Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the GE Chandelier, the largest outdoor chandelier in North America, and the retro Playhouse Square sign with its 9-foot-tall letters!



COMING TO THE THEATER

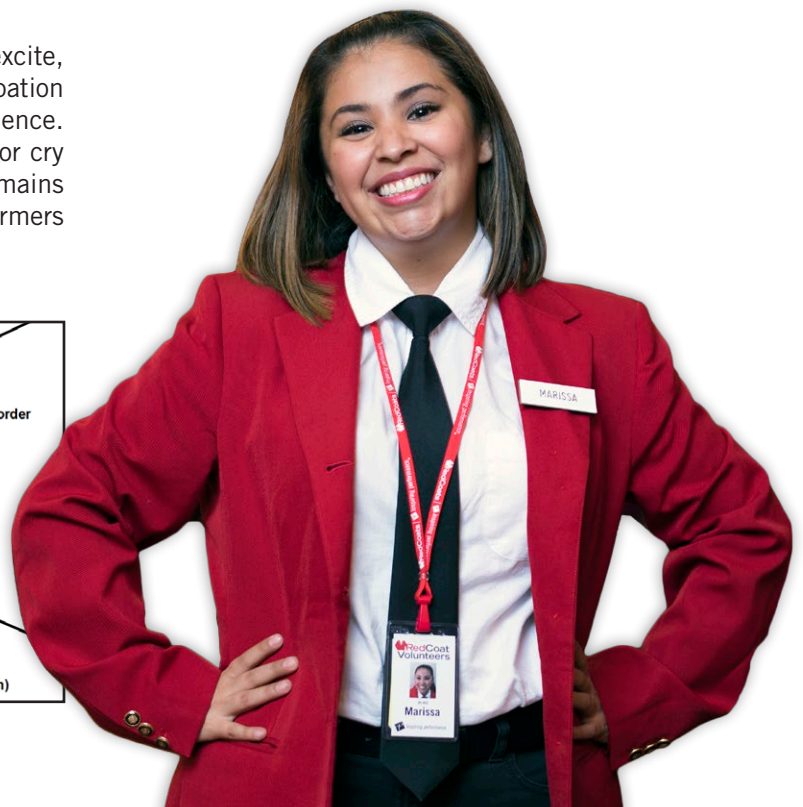
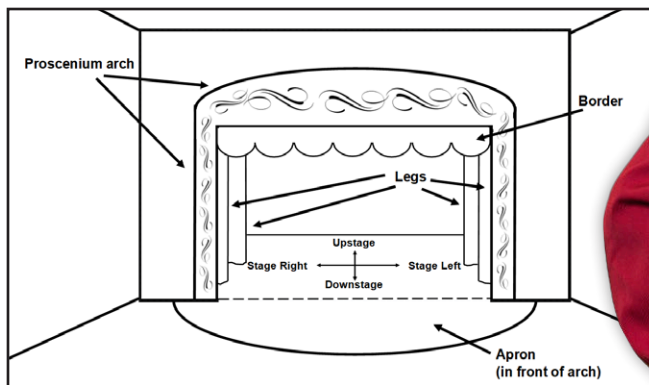
We look forward to welcoming you and your students to Playhouse Square! To prepare for a successful field trip, we encourage you to spend some time discussing the differences between coming to the theater and watching a television show or movie or attending a sporting event, especially if you have students who have not yet had the opportunity to attend a live theater performance. Cleveland has a vast arts district with many theatres at the professional and community level. Have any students attended a theatrical performance at Playhouse Square before? How about anywhere else in the community? At school?

Here are a few points to begin the discussion:

- You and your students will be greeted and helped to your seats by members of Playhouse Square's staff and "RedCoat" volunteers.
- The Mimi Ohio Theatre is a proscenium theater, featuring a large archway and raised stage. Learn about other features you'll see on the next page. Can you point them out when you get to the show?
- Theaters are built with excellent acoustics so even the slightest whispers can be heard throughout the theater. Please refrain from talking during the performance; remember that not only can those around you hear you, but the performers can also.
- Theatre is a collaborative art form, meant to excite, entice and motivate its audience. Participation from viewers is crucial for an impactful experience. Students should feel empowered to laugh, clap or cry as the performance moves them in a way that remains respectful to those around them and to the performers on the stage.

- Food, drink and gum are not permitted in the theater for school matinee performances.
- Photography and recording of performances are not permitted.
- Mobile phones and other electronic or noise-making devices should be silenced and put away before the performance begins.
- When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- After the performance, a member of the Playhouse Square staff will come out on stage to dismiss each school by group number. Check around your seat to make sure you have all your personal belongings before leaving.

A digital social story about what to expect when coming to the student matinee at Playhouse Square is also available on our resources page.



WHAT TO WATCH FOR

This discussion and attendance at one of our in-person School Matinee Performances address the following Fine Arts Ohio Learning Standards for Drama: 4.3RE, 4.4CE, 4.6CE, 5.1RE, 5.5CE, 6.2RE, 6.4CE, 6.6CE, 7.3RE, 8.4CE, 8.4RE, HS.1.1CE, HS.1.4CE

The making of a show requires a large team of artists, designers and technicians who work many hours to produce a live piece of theater. These designers are responsible for making the story come to life through the set, costumes, props, music, and more. They decide how the lights will look, what sounds play throughout and how the show transitions from scene to scene.

While your students are watching the performance, ask them to look beyond the plot, or storyline, and observe the live technical elements of the show and well as the literary and musical components that help bring the show together.

Key things to look out for: Scenery, Lights, Sound, Plot, Transitions, Music, Lyrics, Costumes, Dialogue, and Props. How do these various theatrical elements affect the actors, enhance the story, and affect the mood created within the viewer (audience)?

Some example questions:

- How does the lighting affect the mood of the story?
- How does the lighting add dimension to the scenery/ setting?
- How do the costumes enhance the performance?
- How does the music drive the story?
- How does the music help establish the setting of the story?



After viewing the show, hold a class discussion about these topics, or ask your students to write a brief review to reflect on the experience they had while watching, sharing their opinion of the theatre elements (plot, lights, costumes, etc.) as well as the overall show. Reviews should use these elements to back up their viewpoints and illustrate why or how they felt the way they did.

If permitted, articles can be shared with us and the production company by sending them via email to schoolprograms@playhousesquare.org or by mail at:
Playhouse Square
Attn: School Field Trips
1501 Euclid Ave. Suite 200
Cleveland, Ohio 44115



GLOSSARY OF DESIGN ELEMENTS

STORY AND PRODUCTION



Director – person in charge of the overall artistic vision of the performance. The director gives the performers information on where to stand, where to enter or exit from, and how to portray specific moments throughout.

Playwright – the author of the play or words spoken in the performance

Producer – person in charge of overseeing all of the various aspects it takes to create or run a performance. Producers typically handle the financial and management side of the work, hiring personnel and paying salaries.

Stagehand – a person who works behind the scenes on a performance, usually assisting with the scenery changes or props.

Stage Manager – person in charge of overseeing the backstage aspects of the show. A stage manager oversees the various creative and technical departments within the performance and handles the communication between everyone.

Technician, or Operator – person who operates mechanical or technical equipment during a performance. A technician or operator can be skilled in one specific area, for example operating a sound board or lighting board.

LIGHTS



Lighting Designer – person who designs the lighting for a performance. The lighting designer will work with a team at the theater in order to adjust and hang the necessary lighting equipment in order to produce their vision. Lighting helps the audiences feel specific moods and emotions throughout a performance and can also aid where they should focus their attention.

Projections – images, film, or lighting that is used to enhance the atmosphere of the show. Projections are usually designed by a specific artist that specializes in the art form.

SOUND



Composer – person who writes the music for the performance, can be the same person as the lyricist, or different. Composers work to create a score that immerses the audience in the world of performance.

Lyricist – person who writes the lyrics for the performance, can be the same person as the composer, or different

Sound Designer – person who designs the sound for the performance, ranging from the sound effects to the microphones that may be used in the performance.

SCENERY



Scenery – Items that are created and designed in order to transform the space of the theater into the world of the performance. Scenery is crucial as it helps establish many locations and other plot points. Scenery can also be referred to as the set.

Scenic or Set Designer – person who designs the scenery for the performance. Scenery, or set, is important as it helps establish the setting of the performance and creates a more immersive experience for the audience and performers.

WARDROBE AND PROPS



Costume – clothing worn by the performers designed to enhance their appearance and character. Other aspects of a costume include makeup and wigs.

Costume Designer – person who creates sketches and drawings for the design of the costumes. A costume designer is in charge of deciding which fabric to pick, which accessories to use, and how the costume will fit the performer, which is integral in helping them establish the characters and help transport the audience into the appropriate era or time period that the performance requires. Usually, the costume designer does not actually build the costume itself.

Props – an object that is used on stage by the performers

ABOUT THE SHOW

Creator & Co-Producer: Ashli St. Armant
Co-Producer: Sarah McCarthy, Dandelion Artists
Director: Isaiah Johnson
Assistant Director: Rodrigo Varandas
Scenic Design: Christopher Scott Murillo
Costume Design: Jojo Siu
Lighting Design: Tim Swiss
Choreographer: Monik Jones
Sound Engineer: Tristan Dolce
Music Producer: Chris Schlarb – Big Ego Studios
Music Arranger: Alex Sadnik

Co-Commissioned by the Lied Center of Kansas (Lawrence, KS), Chandler Center for the Arts (Chandler, AZ), Segerstrom Center for the Arts (Costa Mesa, CA), and Playhouse Square (Cleveland, OH).

NORTH is a story that explores the multifaceted reality of Black life during the antebellum period, and which aims to bring out the full range of experiences of freedom seekers. While acknowledging the realities of slavery, the narrative and original musical compositions by St. Armant explore themes of optimism, bravery, playfulness, wonder, suspense and mystery. Inspired by true accounts of escape through the Underground Railroad, the story follows the journey of a precocious teenage boy named Lawrence and his young mother, Minnie, as they attempt to escape the Deep South and travel North through the Underground Railroad to seek their freedom. To complement the story, the musical genres in this show are equal parts jazz, spirituals, blues, musical theatre, and St. Armant's own signature style. For inspiration, she drew from an array of musical heroes, including Nat King Cole, Mahalia Jackson, Fela Kuti and Stephen Sondheim.

Kansas Public Radio interviewed the creator prior to its debut performance at the Lied Center of Kansas earlier this year. In this conversation, St. Armant delves into the process of writing the show and insight into the histories included. It also showcases some of the show-stopping songs such as "Oh What These Trees Have Seen," and "Dreamland." Tune in at <https://kansaspublishradio.org/kpr-news/kpr-presents-north-musical>

Interview included with permissions by KPR.

MUSIC

Scan the QR code to take you to the soundtrack for *NORTH*. These tracks are just the instrumentation, but will give your students an idea of what they will be hearing.



ABOUT THE CREATOR



Ashli St. Armant is a jazz vocalist, composer, musician and musical theater playwright. She is known for her award-winning work in children's education and entertainment, including her band, Jazzy Ash and the Leaping Lizards, and her Audible mystery series, *Viva Durant*, which includes the New

York Times bestselling story, *Viva Durant and the Secret of the Silver Buttons*.

During the creation of *NORTH, The Musical*, St. Armant discovered incredible connections to her own family and experiences, including learning about her ancestors who were enslaved in Vacherie, Louisiana. Many of her findings influenced the final story, including characters like Tham the Brave, a real-life leader in a Maroons community who had been enslaved on the same plantation as St. Armant's family members in the 1780's. The set design and the song "Oh What These Trees Have Seen" come from her personal experience visiting the area where this plantation had been located.

..... ”

This play is bigger than me, and it's a part of me. I hope the audience feels the humanity in these characters because they're alive. For myself, the creative team, and the actors, we've all said that being part of creating this piece has changed us – we've all grown as people. I hope the audience feels this too.

– Ashli St. Armant

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KEY TERMS & EVENTS

Abolitionist – a person who sought to end the practice of slavery in the United States during the 19th century. A majority of early abolitionists were white, but the most prominent leaders of the movement were escaped or freed black men and women, such as Frederick Douglass and Harriet Tubman. Other famous abolitionists include William Lloyd Garrison, Harriet Beecher Stowe and John Brown.

Border ruffians – a group of proslavery Missourians who used to cross the border into Kansas to vote illegally, raid towns and intimidate anti-slavery settlers. The term originated after the passage of the Kansas-Nebraska Act in 1854, which allowed local voters to decide whether Kansas would be a free or slave state. Border ruffians, or “bushwackers,” clashed with anti-slavery groups through the outbreak of the Civil War, prompting the name “Bleeding Kansas” due to years of violent civil disturbances.

Conductor – a person who guided runaway enslaved people from place to place along the routes of the Underground Railroad. Perhaps the most famous conductor was Harriet Tubman, an escaped slave who helped hundreds to freedom over the course of eight years.

Emancipation – the process of being set free from legal, social or political restrictions; to be free from the control or power of another.

Free people of color – people of black heritage who were born free or escaped the bonds of slavery before its practice was abolished in 1865. The rights of these individuals varied by state, but many enjoyed a high level of acceptance and prosperity, though still set apart from their white neighbors.

Freedom seekers – an enslaved person who takes action to obtain freedom from slavery, either by attempting escape on their own or through the Underground Railroad. Another common term is a “runaway slave.”

Fugitive – a person who has escaped from a place or is in hiding, especially to avoid arrest or persecution.

The Fugitive Slave Act – Passed on September 18, 1850, by Congress, The Fugitive Slave Act of 1850 was part of the Compromise of 1850. The act required that enslaved people be returned to their owners, even if they were in

a free state. The act also made the federal government responsible for finding, returning, and trying escaped persons. This act made the city of Philadelphia, once the center of the UGRR, a dangerous place for freedom seekers. Other routes to freedom were established as well.

The Lane Trail – This is the trail that John Brown, with eleven adults and a free child, freed from slavery, plus ten of his own men (including three Iowans), took through eastern Kansas and into Iowa on February 4, 1859. Throughout their journey they received help from the major Underground Railroad Stations in Kansas, Nebraska, Iowa and Illinois. Famous detective, Allan Pinkerton helped them get to Detroit via one of his trains. Once in Detroit they were able to be ferried across the Detroit River to freedom in Windsor, Canada

Maroons – formerly enslaved black people and their descendants who gained their freedom by fleeing for cover in remote mountains or dense tropical terrains, particularly in the marshes of the lower South. They developed their own culture, government, trade and as ranks grew, often took to guerrilla warfare against their oppressors.

Mulatto – a person of mixed white and black ancestry, usually the first-generation offspring of black and white parentage. While this was a common term used during the time of the Underground Railroad, today the term mulatto is considered to be a dated and offensive term with many preferring to identify themselves as biracial, mixed or simply “other.”

Negro or Colored – a term historically used to denote a person of black heritage, usually classified according to black ancestry and physical traits such as dark skin pigmentation. In the past these words were commonly used, though in the late 1900s there was a push toward a preference for “black” and “African American.” In 2016, President Barack Obama signed a law pushing to modernize some 1970s-era laws and calling for the removal of these terms on federal forms.

Plantation owners – a person who owned an estate in the American South on which crops such as coffee, sugar and tobacco were generally cultivated by the exploitation of slave or indentured labor. Prior to the Emancipation Proclamation, most plantation owners owned 20 or more enslaved people.

Quakers – a group of Christians, typically Protestant, who supported the abolitionist movement and played a huge role in the formation of the Underground Railroad.

“Sound on the goose” – a phrase used during colonial America to signify commitment to the pro-slavery cause in Kansas

Spirituals – a type of song thought to derive from a combination of European hymns and African musical elements by Black enslaved people during the 1700-1800s. Although lyrics often carried religious themes, spirituals also spoke to the Black experience in the Antebellum South and the quest for freedom. They were also used as codes to navigate the Underground Railroad. Instrumental adaptations of spirituals like “Wade in the Water” and Black American folk songs like “All the Pretty Little Horses” are woven through *NORTH* as musical interludes.

Stations – the places on the Underground Railroad that sheltered runaway enslaved people, often these were homes, barns, churches and businesses of anti-slavery sympathizers

Underground Railroad – a network of routes, places and people that helped enslaved people in the American South escape to the North. The name was used metaphorically as it was not located underground nor was an actual railroad instead operating through “safe houses” and properties of anti-slavery sympathizers. Routes took freedom seekers in many directions and was often not a direct line to northern states. Between 1810 and 1850, it is estimated to have helped guide 100,000 enslaved people to freedom.



INTERACTIVE MAP

Many falsely believe that the Underground Railroad was a solitary route from the South to the North, in actuality, routes were running over a significant portion of the United States. It was a network of twists and turns and freedom seekers rarely had a direct path. There were four main routes that a freedom seeker could follow:

- North along the Mississippi and Ohio rivers to the northern United States and Canada
- South to Florida and refuge with the Seminole Indians and to the Bahamas
- West along the Gulf of Mexico and into Mexico
- East along the seaboard into Canada.

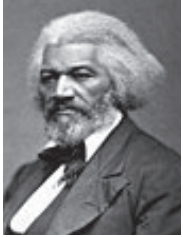
While the characters' journeys in *NORTH* are fictional, the paths and locations they travel to are based on real stops along the Underground Railroad.

Scan the QR code for an interactive map of Lawrence and his mother's travel to freedom with clickable links highlighting specific historical people and places associated with the railroad.



HISTORICAL PEOPLE

NORTH was inspired by the lives and experiences of real people during the Abolitionist Movement. Here's a just a few of them:



Frederick Douglass

Frederick Douglass was an American social reformer, abolitionist, orator, writer, and statesman. After escaping from slavery in Maryland, he became a national leader of the abolitionist movement in Massachusetts and New York, becoming famous for his oratory and incisive antislavery writings. Frederick Augustus Washington Bailey was born into slavery on the Eastern Shore of Maryland in February 1818. He had a difficult family life. He barely knew his mother, who lived on a different plantation and died when he was a young child. Aided by a disguise and job skills he had learned while forced to work in Baltimore's shipyards, Douglass posed as a sailor when he grabbed a train in Baltimore that was headed to Philadelphia.



George DeBaptiste

George DeBaptiste was an African American entrepreneur who made significant contributions to the Underground Railroad in Detroit, and Madison, Indiana. He was born in Fredericksburg, Virginia, around 1815, to free black parents. After completing a rudimentary education, he was hired as a valet by a wealthy Southerner and traveled South. Living on the northern border of the Ohio River, DeBaptiste worked as a barber while assisting as a conductor on the Underground Railroad, helping escaped slaves cross the river from Kentucky into free Indiana. He challenged an Indiana law that required free blacks to pay a \$500 bond for residence, winning the case but not overturning the law.



Harriet Tubman

Harriet Tubman is best remembered as one of America's most famous conductors on the Underground Railroad. She was born into slavery in early 1822 in Dorchester County, Maryland. Tubman gained international acclaim during her lifetime as an Underground Railroad agent, abolitionist, Civil War spy and nurse, suffragist, and humanitarian. Disabled by a near fatal head injury while enslaved, Tubman rose above

horrific childhood adversity to emerge with a will of steel. Owing her success to unique survival techniques honed in the forests, fields, and marshes of Maryland's Eastern Shore, Tubman transcended victimization to achieve personal and physical freedom from her oppressors.



Henrietta Duterte

Henrietta Duterte was born to an affluent, free black family and raised in Philadelphia. She was a funeral homeowner, philanthropist and abolitionist and was the first American woman to own a mortuary. This mortuary also served as a stop on the Underground Railroad. Henrietta would hide freedom seekers in her coffins or disguise them as part of funeral processions.



John Brown

John Brown was an American abolitionist leader. He dedicated his life to the destruction of slavery, arriving in the Kansas Territory with other members of his family in 1855. It was here he came to the nation's attention as a leading figure in the free-state struggle, "Bleeding Kansas," engaging in armed struggles against slavery that not only foreshadowed the violence at Harpers Ferry, but the violence that would ultimately culminate in the Civil War. John Brown led one group of freedom seekers to freedom in Canada in 1859. Among them was Jane Barton Harper, Sam Harper, and Jim Daniels and his family, as well as others. Brown and the group of 11 freedom seekers spent several nights in the Grover Barn in Lawrence, KS before setting off north.



Levi Coffin

Levi Coffin was an American Quaker, abolitionist, farmer, businessman, and humanitarian. An active leader of the Underground Railroad in Indiana and Ohio, some unofficially called Coffin the "President of the Underground Railroad," estimating that 3,000 fugitive slaves passed through his care.

OHIO AND THE UNDERGROUND RAILROAD

Most Northern states had passed laws outlawing slavery during the late 1700s. The state of Ohio abolished the practice with its original constitution in 1802. Nevertheless, the United States Constitution and the Fugitive Slave Acts of 1793 and 1850 permitted slave owners to reclaim freedom seekers, even if they had moved to a free state. To truly gain their freedom, African Americans had to leave the United States and escape into Canada, Mexico or other free nations.

It remains unclear when the Underground Railroad began, but members of the Society of Friends, who were also known as the Quakers, were actively assisting freedom seekers escape as early as the 1780s. Some people living in Ohio began joining the network of conductors by the 1810s. In the following years, Sandusky, Ohio and its ports on Lake Erie would become an ideal place for an Underground Railroad hub. According to the Maritime Museum of Sandusky, an estimated 30-50 escaped slaves arrived in the city daily.

Although slavery was illegal in Ohio, some people still opposed the ending of slavery, fearing that former enslaved people would move to the state, take jobs away from the white population and demand equal rights. Many of these people vehemently opposed the Underground Railroad or rallied violence against conductors. Others tried to return freedom seekers to their owners in hopes of collecting rewards.

Several prominent abolitionists were from Ohio and played a vital role in the Underground Railroad. Beginning in the late 1840s, **Levi Coffin**, a resident of Cincinnati, helped more than 3,000 enslaved people escape from their masters and gain their freedom in Canada. Coffin's work caused his fellow abolitionists to nickname him the "President of the Underground Railroad." In Ripley, Presbyterian minister **John Rankin** served as a conductor and opened his home to African Americans seeking freedom. His home stood on a 300ft high hill that overlooked the Ohio River. Rankin would signal freedom seekers in Kentucky with a lantern and let them know when it was safe for them to cross the Ohio River. He provided the escaped fugitives with shelter and kept them hidden until it was safe to travel further north. **John Parker**, Rankin's neighbor, brought hundreds of fugitives from slavery across the Ohio River in a boat. These men and many other people risked their lives to assist African Americans in their flight to freedom. In 1843, a two-

masted schooner named *Home* was built in Sandusky, Ohio. Its name took on new meaning when, according to various historical records, the boat's activities, under abolitionist **James Nugent**, included daring escapades to smuggle freedom seekers across the U.S./Canadian border.

Once they arrived in Ohio, many freedom seekers continued to Canada while others decided to remain in the state, usually settling in neighborhoods with a prominent population of other African Americans. At least eight cities along Lake Erie, including Ashtabula, Painesville, **Cleveland**, Sandusky, Toledo, Huron, Lorain, and Conneaut served as starting points to transport the freedom seekers to Canada. Historian Wilbur Siebert believed approximately three thousand miles of Underground Railroad trails existed in Ohio.

It remains unclear exactly how the Underground Railroad acquired its name though one potential account involving Ohio claims that in 1831, a freedom seeker named Tice Davids fled from his slaveholder in Kentucky. Davids swam across the Ohio River reaching shore in Ohio just a few minutes before his holder in pursuit behind him in a boat. After docking, the holder could not find Davids, and said he "must have gone off on an underground road."

Data sourced from the Ohio History Connection. For more information, visit ohiohistory.org



PRE-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.4.1, SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Fine Arts: Music: 4.6CE, 5.2CE, 6.3CE, 7.2CE, 7.3CE, 7.4RE, 8.2RE, I.3RE, I.4CE, I.6CE, III.5RE, III.7RE

Social Studies: 4.His.2, 4.His.7, 6.His.1, 8.His.4, 8.Gov.20

Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Molly and Ananias are joined by musical guests to explore the history of music within the Black experience in the United States. They trace music lineage from the middle passage, explore the power of the spiritual and its evolutions, and ask students to investigate the role music plays in their own lives.

Guest stars:

Bria Miller, vocal guest
Charde Renee, vocal guest
Honey Monai, vocal guest

Run time: 15:23



Wade in the Water Lyrics

Chorus:

Wade in the water
Wade in the water, children
Wade in the water
Don't you know God's gonna trouble the water
Don't you know God's gonna trouble the water

Repeat Chorus

I step in the water, the water was cold
Don't you know God's gonna trouble the water
Said it chilled my body but not my soul
Don't you know God's gonna trouble the water

Chorus

I went to the water one day to pray
Don't you know God's gonna trouble the water
Said my soul got happy and I stayed all day
Don't you know God's gonna trouble the water

Chorus

Swing Low, Sweet Chariot Lyrics

Chorus:

Swing low, Sweet Chariot
Coming forth to carry me home
Swing low, sweet Chariot
Coming forth to carry me home

I looked over Jordan and what did I see?
Coming forth to carry me home
A band of angels coming after me
Coming forth to carry me home

They would sing, as a chorus, to words which to many would seem unmeaning jargon, but which, nevertheless, were full of meaning to themselves.

– Frederick Douglass, on spirituals

A Coded Letter (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: L.4.1, L.4.2, SL.4.1, W.4.4, L.5.2, SL.5.1, W.5.4, L.6.2, RL.6.4, SL.6.1, W.6.4, L.7.2, RL.7.4, SL.7.1, W.7.4, L.8.2, RL.8.4, SL.8.1, W.8.4, L.9-10.2, RL.9-10.4, SL.9-10.1, W.9-10.4, L.11-12.2, RL.11-12.4, SL.11-12.1, W.11-12.4

Fine Arts: Music: 4.1RE, 4.2RE, 6.3CE, 7.4RE, HS.1.6CE

The musical *NORTH* is about two enslaved people who travel the Underground Railroad to escape slavery. Explain to your class that the Underground Railroad was not an actual railroad that was underground. Instead, it was a network of people, African American as well as white and other races, offering shelter and aid to escaped enslaved people from the South. People involved in the Underground Railroad often used codes, symbols and disguises to help enslaved people escape. This activity will introduce students to some of the common codewords that were used in letters, conversations, songs, quilts and more. Railroad terminology was often chosen because it was an emerging form of transportation and its lingo was not yet widespread.

Begin by giving each student a copy of the Underground Railroad Code Sheet located on the next page. It is important that they understand this list is just a small sample of codes that were used. Do they recognize any of the code words from other meanings or situations? Why do they believe those specific codes were chosen for the information they were hiding? Are there any references they do not know? As a class, discuss the codes and their meanings, looking up any unknown terms.

Next, distribute a copy of the Underground Letter to your students. Read it together as a class. Does it make sense? Probably not. Have students refer to the code sheet they received to decipher the meaning behind the letter, circling the codewords and rewriting the message for its original intention. Discuss as a class. Finally, have students imagine that they are an agent, someone who coordinates the escape, makes contacts along the route that will be taken, and helps the enslaved people make their way safely to freedom. They are to write a letter to a friend informing them of freedom seekers who are on their way. Students should use the proper letter format; however, they will want to keep their names and the name of the person to whom they are writing a secret. Otherwise, they risk being discovered and arrested!

After completing this activity and in preparation for the field trip, encourage students to pay attention to any codes used throughout the musical.

Extension of Activity #1

As an extension of this activity, explore the coded language present in the spirituals sang. These religious songs were thought to derive from European hymns, though with freer rhythms and harmonies. The enslaved would often be forbidden to speak to one another so they would communicate through song. These helped with morale on long, labored days and allowed a method for expressing their feelings. Though they were often based on biblical words or stories, the lyrics of spirituals have significant dual meanings. For example, the lyric “being bound and ready to go to Canaan” is assumed to refer to a person who was ready to pass and go to heaven, but for the enslaved, their Canaan (or heaven) would mean either a free state or Canada.

Through choice lyrics and tone, spirituals can express emotions or support and convey various meanings through coded instructions such as telling others to be ready to leave. One such spiritual is “Wade in the Water,” which is underscored in *North, the Musical*. This song and its hidden messages are also addressed in the Pre-show Classroom Connections Workshop Video available earlier in this guide.

Have students check out these other renowned spirituals. Can they interpret any coded meanings in the lyrics?

- “Steal Away”
- “Swing Low, Sweet Chariot”
- “Follow the Drinking Gourd”
- “Get on Board, Little Children”
- “Go Down Moses”
- “Let Us Break Bread Together”
- “Song of the Free”
- “Down in the River to Pray”

This activity was adapted from the Harriet Tubman Historical Society and the African American Museum of Iowa.

Underground Railroad Code Sheet

Code Words & Phrases	Meaning
A wind blows from the South today	Fugitive enslaved people are on the move from the South to the North
Agent	Coordinator, who plotted courses of escape and made contacts.
Baggage Bundles of Wood Flying Bondsmen Ham Load of Potatoes Parcel or Package Sheep Wool	The number of fugitive enslaved people carried by the Underground Railroad workers
Conductor	Person who directly transported enslaved people
Drinking Gourd	Big Dipper and the North Star
Forwarding	Taking enslaved people from station to station
Friends	Quakers are also known as friends. Since they were abolitionists, they were considered friendly
Freedom Train Gospel Train	The Underground Railroad
French Leave	Sudden departure
Heaven Promised Land	Canada, freedom
Lost a passenger	A runaway enslaved person has been caught
Stockholder	Those who donated money, food, clothing, and/or other supplies
Meeting House	Place of worship for Quakers, often used as a hiding spot for fugitives
Moses	Harriet Tubman
Operator	Person who helped conductors, agents, and other freedom seekers
Patter roller	Bounty hunter hired to capture escaped enslaved people
Preachers	Leaders of, and spokespersons for the Underground Railroad
River Jordan	The Ohio River
Shepherds	People who encouraged enslaved people to escape and escorted them
Station	Place of safety and temporary refuge, a safe house
Station Master	Keeper or owner of a station (safe house)

Code Sheet was created by the Harriet Tubman Historical Society at harriet-tubman.org.

An Underground Letter

September 17, 1861

My Dear Friend,

I hope this letter finds you and yours well. I am deeply saddened to hear that a train in Boston has lost a passenger recently. I know how hard this is on everyone, but do not despair for long as a wind from the South blows today to restore hope. Please accept my condolences and the 2 large bundles of wood and 3 smaller bundles of wood that I am forwarding to you. I am sending them from Charlotte, and they will arrive in Baltimore on Wednesday. A conductor will pick up the bundles the following day and forward them to Philadelphia. A sympathetic, and generous stockholder has offered to pay to forward the bundles to you in Boston.

As these bundles of wood are very valuable, I would appreciate it if you could confirm the safe arrival of the bundles when you receive them.

Your dear friend,

D. A. Smith

Abolitionist Hall of Fame (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: L.4.2, RI.4.3, RI.4.9, L.5.2, RI.5.3, RI.5.9, L.6.2, L.7.2, L.8.2, L.9-10.2, L.11-12.2

Social Studies: 4.His.2, 4.His.7, 8.His.1, 8.His.13, AH.HT.1, AG.BP.9

Abolitionists were people who sought to end the practice of slavery in the United States. More specifically, they called for the immediate emancipation, or liberation, of all enslaved people. John Brown was one such activist and his character plays a pivotal role in *NORTH*, while many others, including all of those listed on the Historical People section of this guide (see Key Terms and Events) helped inspire the other characters and their narratives throughout the musical. Truthfully, there were countless abolitionists who worked tirelessly for the cause. This activity will help your students learn more about those leaders who played a pivotal role in the Underground Railroad or wrote anti-slavery literature, petitioned the courts, and more.

Let's imagine that the city of Cleveland has decided to create a hall of fame museum dedicated to the Abolitionist Movement, and your students are able to nominate an abolitionist. Assign each student an abolitionist from the list provided below. Using at least two sources, they will need to research their person and write a persuasive letter describing why that person should be included in the Abolitionist Hall of Fame. Make sure students are utilizing the proper letter format and using reputable sources. They should include biographical data, if available, such as why or how they became involved in the movement, the role that they played, and contributions that they made toward freeing enslaved people and ending slavery. If unorthodox methods were used, students should make a case for whether those actions make a person good or bad. Other key information should also be provided. Older students should be encouraged to use one persuasive writing technique: *ethos* (the ethical appeal), *pathos* (the emotional appeal), or *logos* (the logical appeal).

- John Brown
- Sojourner Truth
- Levi Coffin
- Harriet Beecher Stowe
- John and Jane Rankin
- Frederick Douglass
- Harriet Tubman
- William Lloyd Garrison
- Lucretia Mott
- David Walker
- Susan B. Anthony
- Richard Wright
- William Seward
- Frances Ellen Watkins Harper
- Franklin Pierce
- Jean-Jacques Dessalines
- Solomon Northup
- Mum Bett
- Mary Ann Shadd Cary
- Frances E.W. Harper
- Martin Robinson Delany



The Railroad in Ripley (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: RI.4.3, RI.4.9, SL.4.4, W.4.7, RI.5.3, RI.5.9, SL.5.4, W.5.7, SL.6.4, W.6.7, SL.7.4, W.7.7, SL.8.4, W.8.7, SL.9-10.4, W.9-10.7, SL.11-12.4, W.11-12.7,

Social Studies: 4.His.1, 4.His.2, 4.His.7, 6.His.1, 7.Geo.13, 8.His.1, 8.His.13, 8.Geo.15, AH.HT.3

Ohio played an instrumental part in helping enslaved people gain their freedoms. This lesson will help students learn about a few key Ohioans and their role in the Abolitionist Movement. Begin by reading and discussing the “Ohio and the Underground Railroad” section on pg. 12 of this guide. Next, visit the Ohio History Connection’s archive to display the [Ohio Underground Railroad Map](#) (link available on the resources page). The larger dots represent just *some* of the Underground Railroad locations in Ohio. Emphasize that not all stations are included on this map. The smaller dots represent the most used Underground Railroad trails in Ohio. It is estimated that there were over 3,000 miles of them that ran through Ohio!

Explain to your students that they are going to learn about one town and its important role in the Underground Railroad: Ripley, Ohio. Using Google Maps, locate Ripley so students can see where it is in relation to where they live. What else do they notice about its location? What major city is it closest to? How might its geographic location have helped it become an Underground Railroad hub? Next, in small groups, have students explore the Ripley, Ohio Underground Railroad [digital tour](#) on the National Parks Service website (see link on the resources page) to learn more about the city’s activities, abolitionists and historical locations. Finally, have students listen to the short National Public Radio segment on “[Ripley, Ohio’s Role in the Underground Railroad](#)” (see resources page).

Compiling information from all three sources and others as needed, ask students to complete one of the following activities:

- Create a multi-tier timeline of Underground Railroad events that took place in Ripley and the state of Ohio, including changes in federal and state legislation (i.e., the Fugitive Slave Act).
- Research and report on how Ripley, Ohio inspired the work of Harriet Beecher Stowe, and how her work helped shape the fight against slavery in the United States.
- Create a mural of important Underground Railroad people and places in Ripley, Ohio (include captions)



■ POST-SHOW ACTIVITIES

Discussion Questions (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.4.1, SL.4.2, SL.5.1, SL.6.1, SL.6.2, SL.7.1, SL.7.2, SL.8.1, SL.8.2, SL.9-10.1, SL.11-12.1

Fine Arts: Drama: 8.1CE, II.4RE, II.2CE, III.3RE

Social Studies: 4.His.2, 8.His.1

Following the field trip, hold a class discussion about the performance. Begin by reviewing all of the main characters in the show listed below. Can students name what parts each of them played in the plot of *NORTH*?

Minnie – Lawrence’s mother who escapes with him on the Underground Railroad

Lawrence – Minnie’s son who escapes with her on the Underground Railroad

Althea – Minnie’s best friend and confidant who co-conspired to help her son Thomas and Minnie and Lawrence escape

Walter Wetherby – a conductor on the Underground Railroad who helps guide Minnie and Lawrence to freedom. Inspired by the real-life abolitionist William Still.

Genevieve LaGrange – a free woman of color and an agent on the Underground Railroad who helps hide Minnie and Lawrence.

Tham, the Brave – leader of the Maroon community that houses Minnie and Lawrence for two years.

John Brown – an infamous, real-life abolitionist with often unconventional tactics.

Stephens – a farmer, Quaker and agent on the Underground Railroad. Although Stephens is a fictional character, he is based on the real-life Quakers who served as conductors and held religious beliefs that aligned with anti-slavery ideology.

George DeBaptiste – a real Underground Railroad conductor who used his steamboat to move freedom seekers from the shores of Michigan to Canada.

Continue the discussion with the following questions:

- Throughout the play, many codes, symbols, disguises and objects were used to help Minnie and Lawrence hide in plain sight as they traveled to freedom. How many can students name? Discuss what was used and how it protected Minnie and Lawrence. Remember to refer back to the code sheets in the “A Coded Letter” pre-show activity for some examples.
- Towards the start of the play, Minnie tells Althea “There is way in the world I’m getting’ me and Law mixed up in this Underground Railroad stuff.” How do you think Minnie felt knowing that Althea and Lawrence helped Thomas to escape? Why did she want to stay out of it and what changed her mind later?
- When Minnie and Lawrence start their journey north, they’re headed for Philadelphia. Why did their final destination change to Canada? Discuss the Fugitive Slave Act and its impact on even the free Northern states.
- Many of the actors had to play multiple roles in the show. What were some ways they distinguished their performance between characters?
- The playwright conducted extensive research into real historical people and events before writing the show. Now, after having watched the performance, revisit the people who inspired its creation. Can you figure out who may have inspired what characters, and based on what you’ve learned about them, what might have been different about the show if told from their perspective?
- Travelers on the Underground Railroad had to put their trust in a multitude of people they did not know. How do you think they would have felt along the way? What made it difficult to trust others throughout their journey? How did they feel crossing the border into Canada and why? Discuss the similarities and differences in journeys faced by refugees today.
- What can students teach others about the Underground Railroad after having seen this play? Was there anything they learned that they didn’t know before?
- Why is it important to learn about the Underground Railroad today? What purpose did the playwright have in creating the musical *NORTH*? Discuss how theatre can affect social change.

Classroom Connections Video Workshop (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: W.4.7, W.5.7, W.6.7, W.7.7, W.8.7, W.9-10.7, W.11-12.7

Fine Arts: Music: 4.4CE, 5.1RE, 5.2CE, 6.3RE, 7.3RE, 8.2RE, II.2CE, III.4CE

Social Studies: 4.His.2, 4.Geo.13, 5.Geo.9, 6.His.1, 8.His.11, 8.Geo.17, AH.IP.10, AH.IP.11

Join Playhouse Square teaching artists Ananias and Molly once again as they reinforce ideas explored during the performance. In this post-show workshop, students will reflect on the values of teamwork and explore the three elements of musical theatre: singing, dancing and acting.

Guest stars:

Ben Giulivo as “Cletus”

Grace Swank as “Betty Jean”

Run time: 10:14



Additional Terms

Immigrant – a person living in a country that is not the country of their birth.

Indian Removal Act – signed into law by President Andrew Jackson in 1830, this act gave the President the power to grant lands west of the Mississippi in exchange of Indian designated lands that fell within existing state borders. American Indians were moved from their desirable locations that had been farmed, cultivated and within family generations to unpopulated land in the West. This act led to what is now known as the Trail of Tears.

Migration – the movement patterns of those traveling from one location to another.

The Great Migration – the broad movement of African Americans from the South to the North, Midwest and West during the years of 1910-1970. This massive move grew from a desire to seek economic and educational opportunities and escape racial violence and oppression, such as the Jim Crow Laws.

Jim Crow Laws – named after a popular minstrel song “Jump Jim Crow” where actors mocked African Americans by singing in “black face.” From the 1880s-1960s, Jim Crow Laws legalized racial segregation through State and local laws.

Influential people to learn more about:

- Frederick Douglass
- Sojourner Truth
- Emma Goldman
- Nat King Cole
- Fela Kuti
- Billie Holiday
- Bob Dylan
- Harriet Tubman
- John Brown
- Nina Simone
- Mahalia Jackson
- Stephen Sondheim
- Sam Cooke

Alternate Routes (Grades 4-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.4.4, SL.5.4, SL.6.5, SL.6.6, SL.7.5, SL.7.6, SL.8.4, SL.8.6, SL.9-10.4, SL.9-10.6, SL.11-12.4, SL.11-12.6

Social Studies: 4.Geo.9, 7.Geo.13, 8.Geo.15

Technology: 3-5.ICT.1.a, 3-5.ICT.2.b, 3-5.ICT.3.b, 6-8.ICT.2.a

In *NORTH*, Minnie and Lawrence escape to freedom with the help of the Underground Railroad. The map on the next page shows their travels from the plantation in Vacherie, Louisiana all the way to Winsor, Canada. Show this map to your students. What do they notice? Did they take the most direct path? What rivers did they cross or travel near? Remember, an [interactive version](#) of this map is available in the Key Terms & Events section of this guide and on the resources page.

Next, point out Pennsylvania. Remind students that for most of the show, Minnie and Lawrence were trying to get to Philadelphia, a city in Pennsylvania but plans were changed for safety. Did they ever make it close to their destination? Guide the discussion to how the routes were often not straight lines, but rather zigzagged in open spaces and followed waterways. Sometimes conductors would even double back on their routes to confuse slave catchers in pursuit.

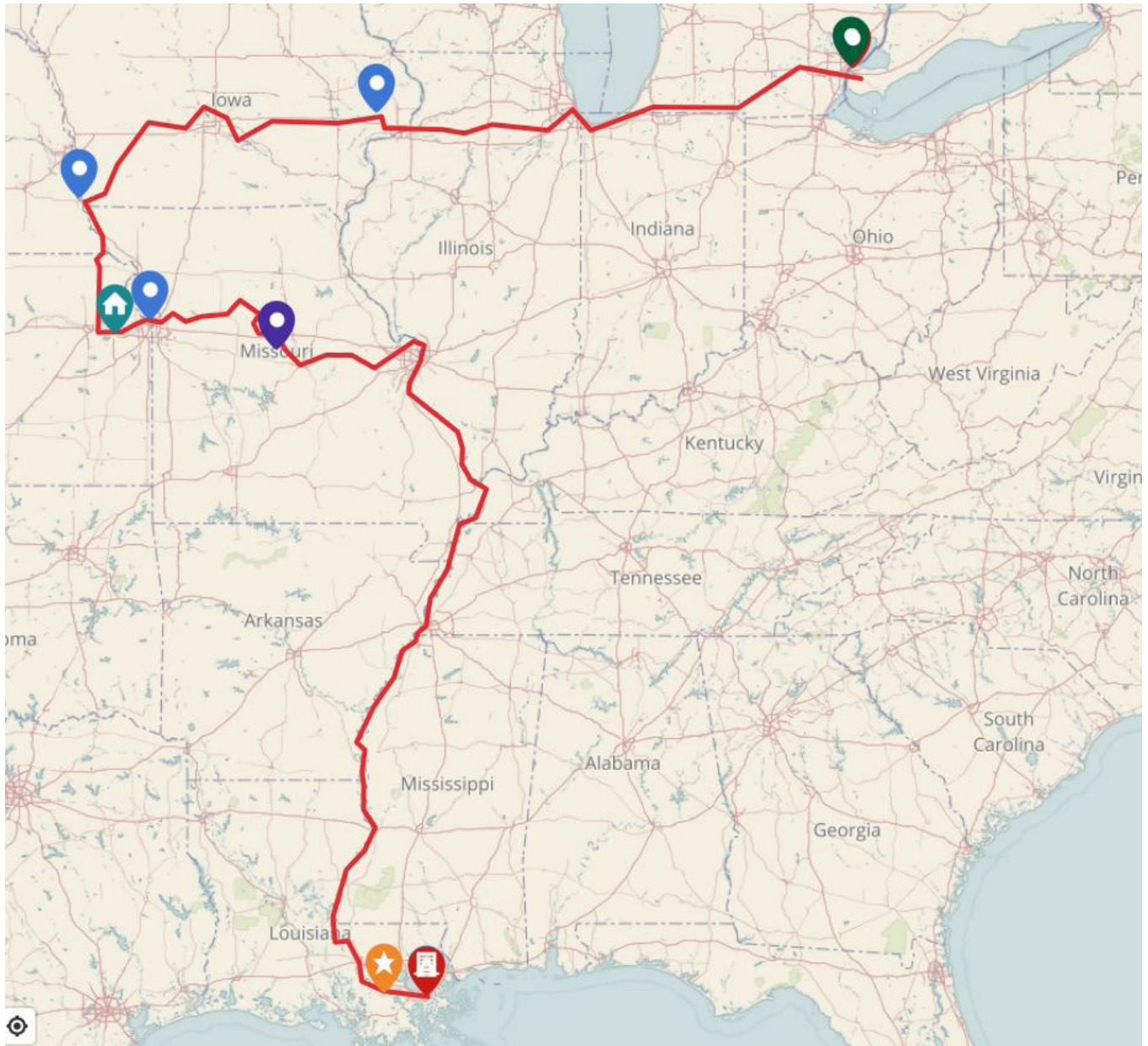
Ask students to pretend they are an agent on the Underground Railroad, helping to plot Minnie and Lawrence's route. Using the blank map on pg. 23, ask students to draw the route Minnie and Lawrence took in *NORTH*, starting in Vacherie, Louisiana. They should begin by writing in the names or abbreviations of all visible states. With a blue marker, they may also wish to draw in the path of the Mississippi River. The Lane Trail, also known as the John Brown Freedom Trail, has already been added to the map in red for students to trace. Provide the following instructions:

Start in Vacherie, Louisiana,
Travel to New Orleans, Louisiana
Catch a boat from New Orleans up the Mississippi River to Quindaro, Kansas,
Head to Lawrence, Kansas.
From Lawrence, take the Lane Trail to Detroit, Michigan
Take a boat across to Windsor, Canada.

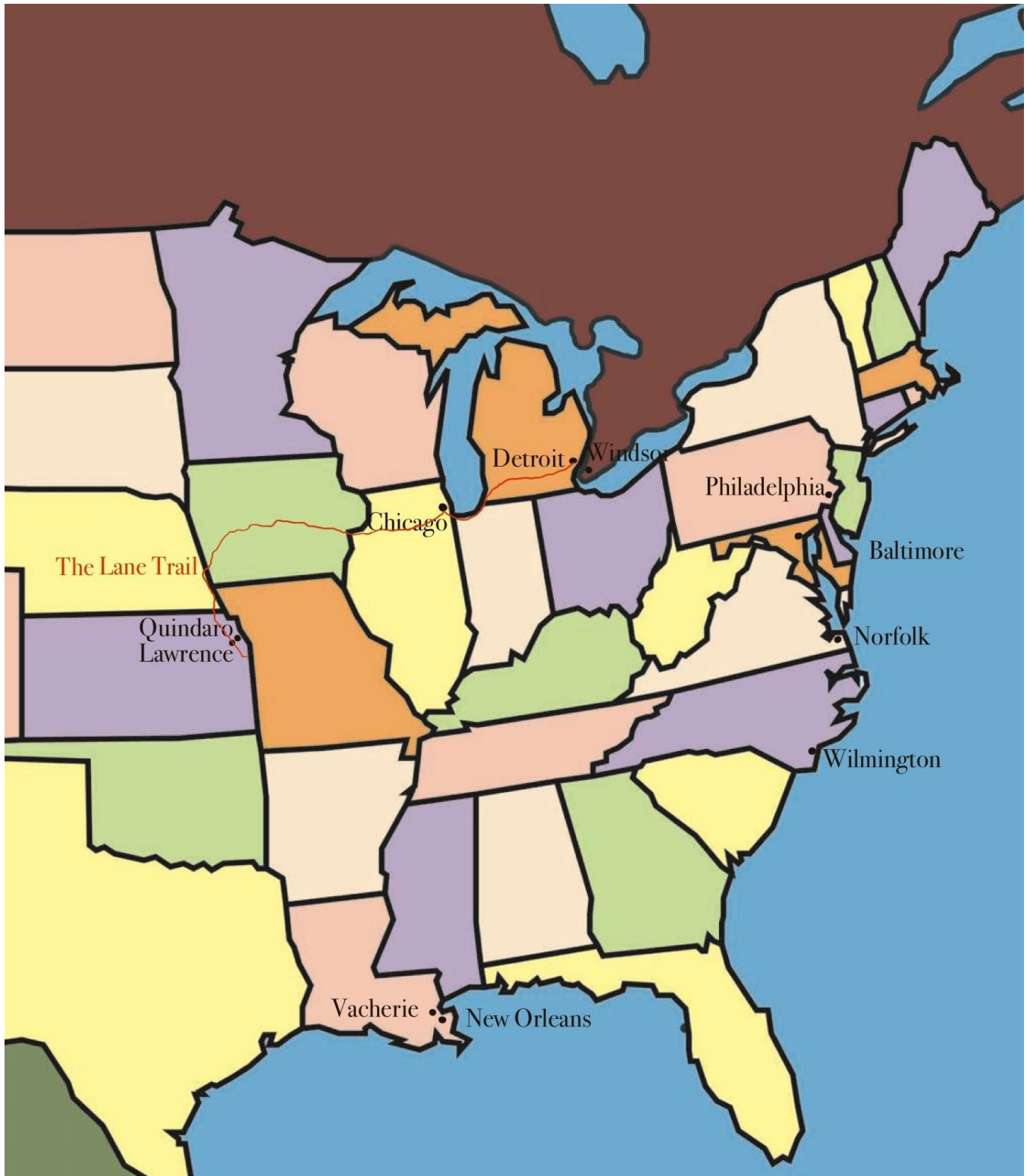
Next, ask students to plot a possible alternative route they could have taken to their original destination, Philadelphia, using the port cities mentioned in the show: Wilmington, North Carolina, Norfolk, Virginia and Baltimore, Maryland. Students can choose how they'd like to travel, by boat or by land and even add cities along the way.

Have students use Google Maps to research how many miles it is from city to city, and how long it would take today to drive there by car or on foot. Those who are traveling by water, should use a map scale to determine the relative distance or choose cities along the way to use as an estimation. Point out how much longer it would have taken without modern day roads and vehicles. Have students present their routes as if explaining to Minnie and Lawrence why they opted for the path they chose. Extra points for creativity!

Underground Railroad Map



Blank Map



RESOURCES

INSPIRATIONS

BOOKS



Day of Tears by Julius Lester (grades 5-9)

Nightjohn, by Gary Paulson (grades 7-12)

The Underground Railroad (American Girl: Real Stories From My Time), by Bonnie Bader and Connie Porter, and illustrated by Kelley McMorris (grades 3-7)

Uncle Tom's Cabin by Harriet Beecher Stowe (grades 9-12)

Under the Quilt of the Night, by Deborah Hopkinson & illustrated by James Ransome (grades K-5)

Who Was Harriet Tubman? by Yona Zeldis McDonough (grades 3-7)

"Great Lakes Vessels Helped Free Enslaved Africans on Underground Railroad" by Abigail Diaz, Wisconsin Maritime Museum. *Herald Times Reporter*. Published July 2, 2020.

WEB



"8 Key Contributors to the Underground Railroad": <https://www.history.com/news/8-key-contributors-to-the-underground-railroad>

African American Music database. *Smithsonian Folkways Recordings*. <https://folkways.si.edu/genre/african-american-music>

Underground Railroad Secret Codes. *Harriet Tubman Historical Society*. <http://www.harriet-tubman.org/underground-railroad-secret-codes/>

"Language of Slavery" *National Parks Underground Railroad*. <https://www.nps.gov/subjects/undergroundrailroad/language-of-slavery.htm>

National Underground Railroad Network to Freedom Kids Guide. *National Parks Service*. <https://www.nps.gov/subjects/undergroundrailroad/kids-and-education.htm>

North Underground Railroad Interactive Map, created by the Lied Center of Kansas. <https://maphub.net/LiedCenterKS/north-underground-railroad>

Ohio History Connection <https://www.ohiohistory.org/>

Slavery in the President's Neighborhood Timeline. The Whitehouse Historical Association. <https://www.whitehousehistory.org/spn/timeline>

"The Underground Railroad: On the Road to Freedom." *Untold History*. <https://www.youtube.com/watch?v=7M2FAEM3bIQ>

"What is the Underground Railroad?": <https://www.nps.gov/subjects/undergroundrailroad/what-is-the-underground-railroad.htm>

The Railroad in Ripley Activity

"In Ohio, a Warrior Against Slavery." Drake, Monica. *The New York Times*, February 24, 2017. <https://www.nytimes.com/2017/02/24/travel/ripley-ohio-underground-railroad-john-parker-slavery.html>

"Ripley, Ohio's Role in the Underground Railroad." Adams, Noah. *NPR ideastream public media*. August 20, 2004. <https://www.npr.org/2004/08/20/3861913/ripley-ohios-role-in-the-underground-railroad>

Ripley, Ohio Underground Railroad Tour, *National Parks Service*. <https://www.nps.gov/maps/stories/ripley-ohio-underground-railroad-tour.html>

Underground Railroad Stations Map. *Ohio History Connection*. Original publication in "Pathways of Progress, a Short History of Ohio" by David Bowman, 1943. <https://ohiomemory.org/digital/collection/p267401coll32/id/13180/>

Understanding Changes to Addressing Slavery

"Language of Slavery" *National Parks Underground Railroad*. <https://www.nps.gov/subjects/undergroundrailroad/language-of-slavery.htm>

"Language matters: The shift from 'slave' to 'enslaved person' may be difficult, but it's important" by Eric Zorn. *Chicago Tribune*. Published September 6, 2019. <https://www.chicagotribune.com/columns/eric-zorn/ct-column-slave-enslaved-language-people-first-debate-zorn-20190906-audknctayrarfijimpz6uk7hvy-story.html>

Visiting Playhouse Square Social Stories

For Schools and Groups. <https://vimeo.com/228684472>

For Families and Homeschools. <https://vimeo.com/228683843>

Classroom Connections Video Workshops

North, the Musical Pre- and Post-Show Videos. Password: armant22. <https://vimeo.com/showcase/10035071>

CURRICULUM STANDARDS INDEX

English/Language Arts

Standard	Description	Grade	Activity	Page
L.4.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	4	A Coded Letter	14
L.4.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	4	A Coded Letter Abolitionist Hall of Fame	14 17
RI.4.3	Explain events, procedures, ideas or concepts in a historical, scientific or technical text, including what happened and why, based on specific information in the text.	4	Abolitionist Hall of Fame The Railroad in Ripley	17 18
RI.4.9	Integrate information from two texts on the same topic in order to write or speak about the subject knowingly.	4	Abolitionist Hall of Fame The Railroad in Ripley	17 18
SL.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.	4	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.4.2	Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.	4	Discussion Questions	19
SL.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	4	The Railroad in Ripley Alternate Routes	18 21
W.4.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose and audience.	4	A Coded Letter	14
W.4.7	Conduct short research projects that build knowledge through investigation of different aspects of a topic.	4	The Railroad in Ripley Post-Show Workshop Video	18 20
L.5.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	5	A Coded Letter Abolitionist Hall of Fame	14 17
RI.5.3	Explain the relationships or interactions between two or more individuals, events, ideas or concepts in a historical, scientific or technical text based on specific information in the text.	5	Abolitionist Hall of Fame The Railroad in Ripley	17 18

RI.5.9	Integrate information from several texts on the same topic in order to write or speak about the subject knowingly.	5	Abolitionist Hall of Fame The Railroad in Ripley	17 18
SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.	5	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.5.4	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	5	The Railroad in Ripley Alternate Routes	18 21
W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose and audience.	5	A Coded Letter	14
W.5.7	Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.	5	The Railroad in Ripley Post-Show Workshop Video	18 20
L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	6	A Coded Letter Abolitionist Hall of Fame	14 17
RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices, including sensory language, on meaning and tone.	6	A Coded Letter	14
SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	6	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issues under study.	6	Discussion Questions	19
SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	6	The Railroad in Ripley	18
SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	6	Alternate Routes	21
SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	6	Alternate Routes	21
W.6.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	6	A Coded Letter	14

W.6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	6	The Railroad in Ripley Post-Show Workshop Video	18 20
L.7.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	7	A Coded Letter Abolitionist Hall of Fame	14 17
RL.7.4	Determine the meaning of word and phrases as they are used in a text, including figuratively and connotative meanings; analyze the impact of specific language choices, such as sensory words or phrases, on meaning and tone, including rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	7	A Coded Letter	14
SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	7	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.7.2	Analyze the main and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	7	Discussion Questions	19
SL.7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details and examples; use appropriate eye contact, adequate volume and clear pronunciation.	7	The Railroad in Ripley	18
SL.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.	7	Alternate Routes	21
SL.7.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	7	Alternate Routes	21
W.7.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	7	A Coded Letter	14
W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	7	The Railroad in Ripley Post-Show Workshop Video	18 20
L.8.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	8	A Coded Letter Abolitionist Hall of Fame	14 17
RL.8.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning, mood, and tone, including analogies or allusions to other texts.	8	A Coded Letter	14

SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	8	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	8	Discussion Questions	19
SL.8.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.	8	The Railroad in Ripley Alternate Routes	18 21
SL.8.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	8	Alternate Routes	21
W.8.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	8	A Coded Letter	14
W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	8	The Railroad in Ripley Post-Show Workshop Video	18 20
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	9-10	A Coded Letter Abolitionist Hall of Fame	14 17
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning, mood, and tone (e.g., how the language evokes a sense of time and place or an emotion; how it sets a formal or informal tone).	9-10	A Coded Letter	14
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	9-10	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	9-10	The Railroad in Ripley Alternate Routes	18 21
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	9-10	Alternate Routes	21

W.9-10.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	9-10	A Coded Letter	14
W.9-10.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	9-10	The Railroad in Ripley Post-Show Workshop Video	18 20
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	11-12	A Coded Letter Abolitionist Hall of Fame	14 17
RL.11-12.4	Determine the connotative, denotative and figurative meaning of words and phrases as they are used in the text; analyze the impact of author's diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.	11-12	A Coded Letter	14
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	11-12	Pre-Show Workshop Video A Coded Letter Discussion Questions	13 14 19
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	11-12	The Railroad in Ripley Alternate Routes	18 21
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.	11-12	Alternate Routes	21
W.11-12.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	11-12	A Coded Letter	14
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	11-12	The Railroad in Ripley Post-Show Workshop Video	18 20

Fine Arts – Drama

Standard	Description	Grade	Activity	Page
4.3RE	Explain how a theatrical experience (e.g., live theatre production, film, video and media) impacts its audience.	4	What to Watch For	5

4.4CE	Use a variety of dramatic and theatrical vocabulary (e.g., theme, author, conflict, resolution) to describe a dramatic experience.	4	What to Watch For	5
4.6CE	Identify where dramatic and theatrical activities occur in the school or community.	4	What to Watch For	5
5.1RE	Examine and discuss the aesthetic qualities in dramatic and theatrical works.	5	What to Watch For	5
5.5CE	Differentiate among the unique characteristics of live theatre, film, video and new media forms.	5	What to Watch For	5
6.2RE	Describe, analyze and evaluate the artistic choices in a dramatic production using specified criteria.	6	What to Watch For	5
6.4CE	Use dramatic and theatrical vocabulary accurately when discussing and creating dramatic works.	6	What to Watch For	5
6.6CE	Examine and describe the roles, skills and responsibilities of scenic, lighting, technology and sound designers and backstage crew.	6	What to Watch For	5
7.3RE	Determine the effectiveness of a given art form in communicating an idea or concept.	7	What to Watch For	5
8.1CE	Analyze and discuss the conflicts and emotions of the characters in a selected dramatic work.	8	Discussion Questions	19
8.4CE	Use highly descriptive dramatic and theatrical vocabulary, including elements and principles, when discussing and creating dramatic works.	8	What to Watch For	5
I.1CE	Explain how theatrical artists create meaning to convey a playwright's intent.	9-12	What to Watch For	5
I.4CE	Distinguish between the roles of actor and director and discuss how they relate to each other in a theatrical production.	9-12	What to Watch For	5
II.4RE	Describe how drama and theatre can affect social change, both globally and locally.	9-12	Discussion Questions	19
II.2CE	Research the historical background of a script as a basis for interpretation and presentation.	9-12	Discussion Questions	19
III.3RE	Assess how drama and theatre provide a social voice.	9-12	Discussion Questions	19

Fine Arts – Music

Standard	Description	Grade	Activity	Page
4.1RE	Explain how the elements and subject matter of music connect with disciplines outside the arts.	4	A Coded Letter	14
4.2RE	Describe the connection between emotion and music in selected musical works.	4	A Coded Letter	14
4.4CE	Discuss the lives and times of composers from various historical periods.	4	Post-Show Workshop Video	20
4.6CE	Identify elements of music using developmentally appropriate vocabulary.	4	Pre-Show Workshop Video	13

5.1RE	Justify personal preferences for certain musical pieces, performances, composers and musical genres both orally and in writing.	5	Post-Show Workshop Video	20
5.2CE	Listen to, identify, and respond to music of different composers, historical periods and world cultures.	5	Pre-Show Workshop Video Post-show Workshop Video	13 20
6.3CE	Identify different functions and uses of music in American and other cultures.	6	Pre-Show Workshop Video A Coded Letter	13 14
6.3RE	Communicate the importance of music in everyday life.	6	Post-Show Workshop Video	20
7.2CE	Identify the style and historical period of various music examples.	7	Pre-Show Workshop Video	13
7.3CE	Recognize and identify historical and cultural contexts (e.g., time and place of a music event) that have influenced music.	7	Pre-Show Workshop Video	13
7.3RE	Develop criteria based on elements of music to support personal preferences for specific music works.	7	Post-Show Workshop Video	20
7.4RE	Explain how and why people use and respond to music.	7	Pre-Show Workshop Video A Coded Letter	13 14
8.2RE	Compare and contrast a varied repertoire of music on the basis of how elements of music are used to create meaning and expression.	8	Pre-Show Workshop Video Post-Show Workshop Video	13 20
I.3RE	Examine how people from different backgrounds and cultures use and respond to music.	9-12	Pre-Show Workshop Video	13
I.4CE	Listen to and compare various musical styles from the United States, other cultures and historical periods.	9-12	Pre-Show Workshop Video	13
I.6CE	Identify the social contexts from which music of various cultures evolved.	9-12	Pre-Show Workshop Video A Coded Letter	13 14
II.2CE	Identify and trace the development of music forms across historical periods.	9-12	Post-Show Workshop Video	20
III.4CE	Identify and trace the development of the elements of music across historical periods.	9-12	Post-Show Workshop Video	20
III.5RE	Evaluate how musical forms are influenced by history.	9-12	Pre-Show Workshop Video	13
III.7RE	Evaluate how musical forms and performance practices are influenced by culture and history.	9-12	Pre-Show Workshop Video	20

Social Studies

Standard	Description	Grade	Activity	Page
4.Geo.9	A map scale and cardinal and intermediate directions can be used to describe the relative location of physical and human characteristics of Ohio and the United States.	4	Alternate Routes	21

4.Geo.13	The population of the United States has changed over time, becoming more diverse (e.g., racial, ethnic, linguistic, religious). Ohio's population has become increasingly reflective of the multicultural diversity of the United States.	4	Post-Show Workshop Video	20
4.His.1	The order of significant events in Ohio and the United States can be shown on a timeline.	4	The Railroad in Ripley	18
4.His.2	Primary and secondary sources can be used to create historical narratives.	4	Pre-Show Workshop Video Abolitionist Hall of Fame The Railroad in Ripley Discussion Questions Post-Show Workshop Video	13 17 18 19 20
4.His.7	Following the War of 1812, Ohio continued to play a key role in national conflicts including the anti-slavery movement and the Underground Railroad.	4	Pre-Show Workshop Video Abolitionist Hall of Fame The Railroad in Ripley	13 17 18
5.Geo.9	Political, environmental, social and economic factors cause people, products and ideas to move from place to place in the Western Hemisphere and results in diversity.	5	Post-Show Workshop Video	20
6.His.1	Multiple tier timelines can be used to show relationships among events and places.	6	Pre-Show Workshop Video The Railroad in Ripley Post-Show Workshop Video	13 18 20
7.Geo.13	Geographic factors promote or impede the movement of people, products and ideas.	7	The Railroad in Ripley Alternate Routes	18 21
8.Geo.15	Modern and historical maps and other geographic tools are used to analyze how historic events are shaped by geography.	8	Alternate Routes	21
8.Geo.17	The movement of people, products and ideas resulted in new patterns of settlement and land use that influenced the political and economic development of the United States.	8	Post-Show Workshop Video	20
8.Gov.20	Active participation in social and civic groups can lead to the attainment of individual and public goals.	8	Pre-Show Workshop Video	13
8.Geo.15	Modern and historical maps and other geographic tools are used to analyze how historic events are shaped by geography.	8	The Railroad in Ripley	18
8.His.1	Primary and secondary sources are used to examine events from multiple perspectives and to present and defend a position.	8	Abolitionist Hall of Fame The Railroad in Ripley Discussion Questions	17 18 19
8.His.4	The practice of race-based slavery led to the forced migration of Africans to the American colonies and contributed to colonial economic development. Their knowledge, skills and traditions were essential to the development of the colonies.	8	Pre-Show Workshop Video	13

8.His.11	Westward expansion contributed to economic and industrial development, debates over sectional issues, war with Mexico and the displacement of American Indians.	8	Post-Show Workshop Video	20
8.His.13	Key events and significant figures in American history influenced the course and outcome of the Civil War.	8	Abolitionist Hall of Fame The Railroad in Ripley	17 18
AH.HT.1	The use of primary and secondary sources of information includes an examination of the credibility of each source.	9-12	Abolitionist Hall of Fame	17
AH.HT.3	Historians analyze cause, effect, sequence and correlation in historical events, including multiple causation and long- and short-term casual relations.	9-12	The Railroad in Ripley	18
AH.IP.10	Immigration, internal migration and urbanization transformed American life.	9-12	Post-Show Workshop Video	20
AH.IP.11	Continued settlement by Americans in the West intensified conflict with American Indians and reinforced the policy of the reservation system.	9-12	Post-Show Workshop Video	20
AG.BP.9	The constitutional amendments known collectively as the Reconstruction Amendments extended new constitutional protections to African Americans, though the struggle to fully achieve equality would continue.	9-12	Abolitionist Hall of Fame	17

Technology

Standard	Description	Grade	Activity	Page
3-5.ICT.1.a	With guidance, identify and use digital learning tools or resources to support planning, implementing and reflecting upon a defined task.	3-5	Alternate Routes	21
3-5.ICT.2.b	Use appropriate search techniques to locate needed information using digital learning tools and resources.	3-5	Alternate Routes	21
3-5.ICT.3.b	Interpret images, diagrams, maps, graphs, infographics, videos, animations, interactives, etc., in digital learning tools and resources to clarify and add to knowledge.	3-5	Alternate Routes	21
6-8.ICT.2.a	Use advanced search techniques to locate needed information using digital learning tools and resources.	6-8	Alternate Routes	21