

*The
Spirit of Harriet
Tubman*

**WRITTEN AND PERFORMED BY
LESLIE McCURDY**

Study Guide

Discussion Topics*Classroom Activities*Background Information

Prepared by

Leslie McCurdy, BFA Hon. Dance/Drama w/Teaching Certification

Pat McCarthy: Arts Education Consultant

Kira McCarthy: Elementary Teacher

Presented in Association with Prologue to the Performing Arts



The Spirit of Harriet Tubman



About Leslie McCurdy: Leslie McCurdy has been performing for many years in Southwestern Ontario and the Mid-Western United States as an Actor, Dancer/Choreographer, and Singer. Also a teacher, Leslie has been instrumental in creating programs which provide opportunities for children and youth, particularly from disadvantaged circumstances, to participate in high quality performing arts activities.

Her one-woman plays, "The Spirit of Harriet Tubman" and "Things My Fore-Sisters Saw," tour internationally to audiences of all ages.

About Harriet Tubman: Harriet Tubman was an American slave, who not only rescued herself from slavery, but returned a number of times to save other people from a life of servitude, violence, and lack of human dignity, by leading them to freedom in Canada. (See Teacher Resource section)

About the Story:

The play portrays her life chronologically beginning at 5 or 6 years of age and tells the following stories:

- the sale of her two sisters;
- being hired out to
 - a) weave and check traps,
 - b) to care for a baby (sugar cube story*),
 - c) to do field work
- her head injury;
- praying Brodas dead*;
- becoming a woman; working in the woods with her father;
- marrying John Tubman;
- checking on freedom through her mother;
- visions of freedom*;
- John's warning;
- her solo escape via the Underground Railroad;
- her resolution to free her family*;
- working in Philadelphia;
- returning for her sister and subsequent trips as a conductor on the Underground Railroad; her strategies as a conductor;
- The Fugitive Slave Act; traveling to Canada and settling there;
 - three major trips back a) John's betrayal, b) Old Ben's word, c) getting her parents;
- the debate on slavery; the civil war; the Combahee River mission*;
- being thrown into a baggage car on a train after the war;
- her work in Auburn N.Y. after the war;
- the biography by Sarah Bradford;
- her marriage to Nelson Davis;
- the auction to purchase land for the home*; turning the land over to the AME church to finish the home;
- her dispute with the church*, moving into the home; her death there on March 10, 1913.

*Indicates stories are told in Harriet's own words..



The Spirit of Harriet Tubman

About Slavery: See Teacher Resource section

About the Underground Railway: See Teacher Resource Section

About the Art Form

The Spirit of Harriet Tubman is presented as a **one-person show**, in which one actor narrates the story and plays all the characters. It is a story which spans a number of decades and goes back and forth in time.

In order to do this, Leslie McCurdy uses a number of theatrical techniques, including changing her voice and body language, adding costume pieces, and narration to let the audience know where and when, and who is speaking. There are very limited sets and props, with the actor's skills and the audience's imagination filling in the rest.

This play is also a **docu-drama**, in which real historical events collected from primary and secondary sources, are transformed by the playwright and the actors, to portray the people and events in the story.

About the Study Guide

The following study guide is created to prepare students for the performance of The Spirit of Harriet Tubman. It is designed to assist the teacher in giving the students an understanding of North American slavery, the life of Harriet Tubman, and the magnitude of her accomplishments.

Included in this study guide are discussion questions and activities exploring the following:

Themes and Issues in the Story:

- ▶ the story of Harriet Tubman
- ▶ history and conditions of slavery
- ▶ development of the underground railroad
- ▶ lessons in overcoming obstacles to follow dreams

The art form:

- ▶ the one-person show
- ▶ creating a play from historical documents

The discussion topics and activities are organized by grade divisions - Junior/Intermediate and Senior



The Spirit of Harriet Tubman

Teacher Talk

Students will more thoroughly appreciate and enjoy their visit from The Spirit of Harriet Tubman following the preparation that this study guide provides.

Preparing for The Spirit of Harriet Tubman

It is recommended that the study of Harriet Tubman begin with a discussion of the institution of slavery. A brief synopsis of the history and economics of slavery is provided in this guide. (See Resource Section)



Topics for Discussion:

Junior/Intermediate/Senior

- ▶ What do the students already know about slavery in the United States and Canada? (where, when, who, why, when abolished)
- ▶ What was the Underground Railroad, and how did it help slaves to get to Canada?
- ▶ What were the living/working conditions of slaves? (long hours of forced labour, substandard living conditions, lack of education, family situation, etc)
- ▶ Ways of protest/rebellion practiced by slaves (Nat Turner/rebellion, passive resistance, escape)
- ▶ Freedom, self-determination

Activities

- ▶ Introduce Harriet Tubman, her life and her activities
- ▶ Show, on a map, the routes taken by slaves on the UGRR
- ▶ Explain that the story will be told as a one-person show, with one actor playing all the parts

Teacher Talk

Giving the students specific elements to watch for during the performance helps them be a focused audience, and gives the teacher a starting point for follow-up discussions and activities.



What to Watch for During the Performance

- ▶ How the actor changes from one character to another, without leaving the stage
- ▶ What we learn about the treatment of slaves in North America
- ▶ How Harriet became a hero



The Spirit of Harriet Tubman

Post-Show Activities

Exploring the Issues

Topics for Discussion:

Teacher Talk

While watching a performance, children are engaged physically, emotionally and intellectually.

The post-show activities allow them to ask questions, to clarify meaning, to express strong emotions and to create their own art as a response to what they have experienced.

Junior/Intermediate



- ▶ Use knowledge and comprehension questions to check on understanding of story.
- ▶ Give the students some background or have them research the following:
 - modes of transportation (stress UGRR not an underground train- travel was by foot, boat, wagon all under disguise or camouflage, North Star as guide)
 - secret codes and signals (.e.g. spirituals)
 - the contribution of the early Black settlers in Canada
 - What makes a hero, and does Harriet qualify?

Senior

- ▶ Give the students some background or have them research the following:
 - Penalties for runaways and conductors found helping runaways, when caught (branding, mutilation, sale to the deep south, death, imprisonment, crippling, fines, destruction of property)
 - The Fugitive Slave Act of 1850
 - The role of Canada (abolition of slavery in Canada, St. Catharine as final destination of UGRR for Harriet Tubman)
 - The heroism of Harriet, in going back to rescue others, after having escaped herself.
 - Who are our current heroes and are they worthy of the title?

Activities:

Junior/Intermediate



- ▶ Have students create a "secret communiqué" using code words from the Underground Railroad (see Glossary of Terms). Share their coded messages with their classmates.
- ▶ Create a map of routes taken by slaves on the underground railway
- ▶ Write a journal entry (first person account) or newspaper account (interview) of a slave who escapes to Canada.
- ▶ Create a hero award for Harriet Tubman or other participant in the UGRR, and make a speech to present the award.
- ▶ Have students locate the big dipper or "drinking gourd" in the night sky. Make a star chart, showing the big dipper and the stars and constellations
- ▶ Have students research and map other communities where fugitive slaves settled in Canada
- ▶ Have students write about an incident where they had to defend themselves or stand up to something that was unfair or unjust
- ▶ Many slaves were unable to keep track of their families and had no knowledge of their family tree, because they were sold away from their families. Harriet was fortunate to have some knowledge of hers. Have students trace their family trees as far as possible.



The Spirit of Harriet Tubman

Senior



- ▶ Research the contributions made by members of the Black community to the settlement and development of early Canada (economic, defense, culture)
- ▶ The Fugitive Slave Act established laws that were broken willingly by large numbers of people. Discuss the implications of mass disobedience of laws and their validity under such circumstances and what constitutes "good" laws or "bad" laws
- ▶ Have students reflect upon, and present written or oral presentations on the following:
 - The major theme taken from Harriet Tubman's life is that one can accomplish whatever one believes in as long as one believes (self-determination)
 - The idea that all of Harriet's accomplishments came despite the fact that she was a slave and a woman who had no formal education
 - The importance of knowledge and of education to those who don't (didn't) have the opportunity to acquire it
 - Equality issues still facing us in present day society
- ▶ Have students write a paper on the areas of conflict that are evident or implied in "The Spirit of Harriet Tubman", and Harriet Tubman's life i.e. man vs. man - fight to end slavery; man vs. self - Harriet overcoming own fears; man vs. nature - implied - traveling along underground railroad; man vs. society - conductors etc. on underground railroad





The Spirit of Harriet Tubman

Exploring the Art Form

Topics for Discussion:

Junior



- ▶ How did the actor change from one character to another (voice, body language, costume)
- ▶ How did the narrator help the story go back and forth in time?
- ▶ What do you think is most difficult about doing a one-person show?
- ▶ Where did Leslie get the stories that she told in the play? (from historical documents, from Harriet's own accounts)
- ▶ What would you change, if you were going to make a play about Harriet Tubman (more than one actor, more sets and costumes, add music etc.)

Senior (the above plus)

- ▶ Was there any symbolism in the play?
- ▶ How did the bits of costume help establish the plot and mood of the story?
- ▶ Which specific acting techniques did Leslie use to change from one character to another?
- ▶ What challenges would an actor meet in performing a one-person show?
- ▶ What was the role of the narrator's voice in the play?
- ▶ How did using Harriet's own words help to make the play more authentic?
- ▶ Which character do you think was the easiest to play? Which the most difficult? How would you change this play from a one-person play to a fully cast show? (Which characters would you cast, how would you stage the time changes etc?)

Activities

Junior/Intermediate



Changing Characters:

- ▶ Have all the students move around the room, while following these various instructions: move as a small child, move as an adult, move as an elderly person, move as if happy/sad/afraid/angry.
- ▶ Combine two of the ideas to make more complete character. (e.g. a happy child, an angry adult)
- ▶ Have half the group move while the other watches, and comments on what characters they see, and how they recognize them.(body language, gesture, facial expression etc.). Have them change character or emotions. What techniques do they use?

Writing-in-Role:

- ▶ Have the students write diary entry of a slave who has completed a journey on the UGRR, explaining the travel conditions, the people met along the way, and the feelings during the journey.



The Spirit of Harriet Tubman

Activities Continued



UGRR Walk:

- ▶ Have the students create a path through the forest, using themselves as obstacles. Choose one student at a time to walk blindfolded along the path, using signs and signals given to them by the other students. (see detailed instructions in Teacher Resource Section.)

Acting out:

- ▶ Choose one of the scenes from the play, with Harriet at a specific age. Act out the scene, showing how you would show her age and how she is feeling in the scene.

Music and feelings:

- ▶ Find some music that might accompany one of the scenes. It could be suspenseful, sad, scary, happy, triumphant etc.

Map-making:

- ▶ Create a map of a journey on the UGRR, including messages, and obstacles that might have been found along the way. (this could also be the basis for a board game.)

Senior (any of the above plus)

Monologue:

- ▶ Read an account of a slave from this time period, look for the important information and create a monologue in the character's voice. Rehearse and perform the monologues for the class.

Docu-Drama:

- ▶ Use the Monologues, scenes and Writing-in-Role exercise above, to structure a short docu-drama about Slavery or the UGRR.

Set design:

- ▶ Pretend that you have to design a set for one of the scenes in the play. Draw or make a model of what it would look like.



The Spirit of Harriet Tubman

Additional Activities and Topics for Discussion

Discussion Questions



- ▶ What did Harriet mean by “live free or die”? How did this help her to keep herself and her passengers safe?
- ▶ White slave owners offered a reward of \$40,000 for anyone who could capture Harriet Tubman, dead or alive. For what reasons did they want her captured? What are some ways she was able to avoid capture?
- ▶ Slave owners did not want their slaves educated. Why not? Discuss how education is relevant to “freedom” today.

Activities



The happiest moments of Harriet’s life were when she could be with her family. Enter into a group discussion with the students on the times they are happiest and the things they do that make them happy.

Have students compare their childhoods to Harriet Tubman’s. What would it be like to work all day with no time to play? Compare shelter, food and clothing. Discuss Harriet’s fear of being sold away from her family. Discuss any fear the students may have about their lives.

Play some of the spirituals that slaves sang to express their longing for freedom. Help student to understand the words so they can understand why these songs are sung. Emphasize that they didn’t sing because they were happy; the songs reflected their longing to be free.

For words and music of Spirituals, visit:

History and meaning

<http://www.negrospirituals.com>

List of songs with lyrics

<http://www.negrospirituals.com/news-song>



The Spirit of Harriet Tubman

Teacher Resource Section

A History of Slavery in North America

The American colonies' first African Slaves, a cargo of about twenty blacks in Jamestown, Virginia in 1619. The number of slaves increased steadily; by 1763, the colonial population included about 230,000 blacks, most of them slaves. Of these, some 16,000 lived in New England, 29,000 in the Middle Colonies (New York, New Jersey, and Pennsylvania), and the remainder in the South.

In Canada, the first known slave, Olivier Le Jeune, a young boy, was brought into Canada in 1628. Slaves were owned in Canada only by the wealthy to do household work, livery work, barbering, and laundry. Large-scale plantations did not exist in the country, so there were fewer slaves.

Great Britain outlawed the slave trade in 1807, the United States a year later. These moves only barred the importing of slaves; those already enslaved remained in bondage, as would their descendants. The British Empire, which included Canada, finally abolished slavery altogether in 1834. In the southern United States, however, the institution continued to flourish. Its strength rested largely on cotton. The 1793 invention of the Cotton Gin increased the need for slaves.

Black slaves had to work constantly under the watchful eye of an overseer who whipped slow workers. They had no rights whatsoever under the law. They could not legally marry and raise a family, attend school or learn to read and write, live where they wished, follow their interests or move about in society as they wished. African slaves were slaves for life. If children came about through forced acts of breeding, love, or violence, they were automatically enslaved. Because Africans had distinctive dark complexions in the society in which free people were white, their skin colour immediately identified them as being slaves. Black people did not want to be slaves and fought against it as well as they could. They passively resisted (intentionally working extra slowly, pretending not to understand commands, discreetly contaminating or poisoning food), and many slave revolts are documented. However, trying to run away was extremely difficult and they would be tracked down like animals by men with guns and dogs. If caught alive, they would be returned to their master and punishment might be the loss of a foot, ear, or hand or a severe whipping.

The Development of the Underground Railroad

The Underground Railroad was born of the desperation and resolve of Black people to be free and the commitment and resources of free Blacks and Whites to end slavery. It was a loose system of people helping people to be free, and it was extremely dangerous. A "ride" on the Underground Railroad would not be comfortable. Most often travel would be on foot by night through swamps, paths, rivers, shores, and forests. Until the final destination was reached, fugitive slaves were in constant fear of being recaptured. Many died along the way, or soon after reaching the land of freedom because of starvation, chronic fatigue, or exposure.



The Spirit of Harriet Tubman

A Biography of Harriet Tubman

Harriet Tubman was born a slave on a plantation near Bucktown, Maryland, sometime about the year 1820. There are no official records of her birth, as the births and deaths of slaves were not recorded. Harriet was described as a willful and moody child who showed signs of rebellion early in life; when she ran away from a woman who she was hired out to for four days when she was only seven years old. Always curious about stories of the Underground Railroad, she received a near fatal blow to the head in an incident involving a runaway slave. She refused to help an overseer tie up the young man, who was attempting to flee and she was struck in the head with a two pound weight that was thrown by the irate overseer. Her "massa", Edward Brodas, tried to sell her in her incapacitated state, for which she wished him dead. His death shortly thereafter, profoundly affected her faith in God and her belief that she was guided in her actions.

Harriet was known to be a strong labourer but she was thought to be dim-witted because of her head injury; a misdiagnosis which she was able to use to her advantage. She married a free black man named John Tubman at the age of about twenty-four and was disappointed by his lack of enthusiasm for her dreams of freedom. Although she no longer shared these dreams with him, her determination never wavered. Shortly after the death of Edward Brodas' heir, upon hearing that she was about to be sold to the deep south, she made the perilous journey to freedom in Philadelphia by way of the Underground Railroad. Once she herself was free, Harriet Tubman vowed to free her family as well. She became one of the most famous conductors on the Underground Railroad by returning south nineteen times to lead more than three hundred people out of slavery and was called 'Moses' by her people. Originally she would lead her charges to Philadelphia, but the Fugitive Slave Act of 1850 made it extremely dangerous for freedmen and fugitive slaves to remain in the Northern United States, so Harriet guided her "passengers" to Canada. There she based herself in St. Catharine's where she took it upon herself to ensure the well-being of the people she led to freedom.

With the coming of the Civil War, Harriet was valuable to the Union Army as a nurse, scout, and strategist. After the North won the war, she returned to Auburn, New York where she cared for her parents, ran a home for the indigent, sold vegetables and spoke out on women's issues and civil rights. In 1869 a book about her life was published to raise money to assist her in her charitable pursuits. She never received any pay for her work during the war, though it had been promised to her by the government and only received money from the government by way of widow's pension upon the death of her second husband, Nelson Davis. Her later years were spent founding a home for indigent Negroes that still stands in Auburn, New York to this day. Harriet Tubman died in her home on March 10, 1913. Her dedication, commitment, courage, and genuine concern for others make her a shining example for others to follow.

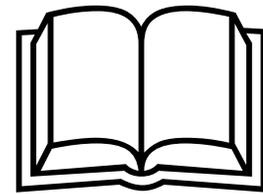


The Spirit of Harriet Tubman

Resources

Books

The recommended text for implementation of this study guide is:



M.W. Taylor *Harriet Tubman, Antislavery Activist*. New York: Chelsea House. 1991. *Play is written with this book as the primary source

Other recommended reading may include:

Petry, Ann. *Harriet Tubman, Conductor on the Underground Railroad*. New York: Cromwell, 1955. *This book inspired my own interest in Harriet Tubman. Also a major contributor to the play

Bradford, Sarah. *Scenes in the Life of Harriet Tubman*. Secaucus, N.J. : Citadel Press, 1961.* Originally published in 1869, this is the original autobiography of Harriet Tubman written based on interviews with her. Stories told “in her own words” are taken from this.

Sadlier, Rosemary TUBMAN *Harriet Tubman and the Underground Railroad. Her Life in the United States and Canada.,.* Umbrella Press, Toronto Ont. 1997

. * Gives more information on Harriet's work in Canada than other resources.

This book was not used as a resource in writing the play but it highlights many of the same things.

Films

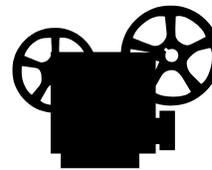
Freedom's Land: Canada and the Underground Railroad contact

<http://www.filmakers.com/indivs/FreedomLand.htm>

Race to Freedom: The Underground Railroad contact:

[http://movies2.nytimes.com/gst/movies/movie.html?](http://movies2.nytimes.com/gst/movies/movie.html?v_id=132837)

[v_id=132837](http://movies2.nytimes.com/gst/movies/movie.html?v_id=132837)



Walk to Canada: National Parks of Canada contact:

<http://www.npca.org>

Websites

http://www.education-world.com/a_tsl/archives/04-1/lesson005.shtml

http://www.funsocialstudies.learninghaven.com/articles/harriet_tubman.htm

<http://www.nationalgeographic.com/railroad/j1.html>





The Spirit of Harriet Tubman

Vocabulary

These words are important in understanding the history of slavery and the Underground Railroad though they are not necessarily found within the text of The Spirit of Harriet Tubman.

Abolitionist - anyone who believed in and fought for the end of slavery

'A Friend of a Friend' - a phrase used as a code to indicate a Safe House

American Colonization Society - a faction of the Anti-Slavery Society that felt that all Blacks should be returned to Africa

Bandana - a colourful head dress worn by women of Africa and of African descent. The style, colour, and patterning of the material communicated information about the marital status and stature of the woman wearing it

Conductor - person who guided passengers from one station to another along the Underground Railroad

Confederate Army - the army from the southern United States that fought to preserve the practice of slavery for economic reasons

Contraband - a term used before the signing of the Emancipation Proclamation to describe Blacks who were no longer slaves, but were not legally free

Emancipation Proclamation - was signed by Abraham Lincoln in 1863 liberating the slaves of the south. Many slave owners in the South did not notify their slaves of their freedom and slavery continued until 1865

Freedman - a person who had attained their freedom, either by order of their owner, or by purchasing it

Freedom Seekers - enslaved Africans who were determined to be free



The Spirit of Harriet Tubman

Vocabulary Continued

Fugitive Slave Act of 1850 - decreed that any white man could claim any free black as their slave and return them to slavery even if that person were legally free

Nat Turner - a slave on Virginia plantation who in 1831 led an army of sixty rebel slaves against their masters. More than fifty whites were killed in the uprising

North Star - had a constant position in the sky, and could be depended on to guide people at night during their travel - found by locating the 'Drinking Gourd' or Big Dipper in the sky

Overseer - Foreman who made sure slaves worked hard and long, often beating slaves, generally cruel

Passengers, Cargo or Freight - the coded terms that referred to runaway slaves

Philadelphia Vigilance Committee - an organization formed to assist fugitive slaves. One of its founders, William Still, kept detailed records of the runaways who passed through in hopes that families might be able to trace their relatives.

Safe House - a house or area where 'passengers' could find food, shelter, and assistance to the next safe house

Slave-catchers - men who hunted fugitive slaves for profit

Station - same as safe house

Spirituals - religious folk songs often sung by slaves to convey messages to one another

Track - a route on the Underground Railroad

Union Army - the army from the northern United States who fought against slavery

Uncle Sam - The United States Government

The Spirit of Harriet Tubman

WORD SCRAMBLE

Unscramble these words from the play:

Answers on Page 18

E Y R S L V A - _____

NAADANB - _____

TRSSIES - _____

ANENPTAICMOI - _____

ESORVEER - _____

EASF EOSHU - _____

OCNDUTROC - _____

DBANCNOTRA - _____

DERDOUGRNU - _____

The Spirit of Harriet Tubman

WORD SEARCH

(Find the words below in the puzzle)

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

slave

emancipation

spirit

Tubman

passengers

Civil War

contraband

Old Ben

Old Rit

bandana

pig

slavecatcher

abolitionist

Moses

Canada

fugitive

safe

freight

Philadelphia

Brodas

prayer

Nat Turner

moss

friend of a friend

overseer

nurse

auction

spiritual

American

home

Number The Following Statements In The Correct Order

(Answers on page 18)

_____ Harriet Tubman was born Araminta Harriet Ross sometime around 1820 in Bucktown Maryland. She and her parents and brothers and sisters were slaves. That meant they were treated like property instead of like people.

_____ In 1844 Harriet married John Tubman, a free Black man, but he resented her talk of freedom. Finally Harriet decided to seek the help of a white woman involved with the Underground Railroad. After one false start with her brothers, who turned back out of fear, Harriet traveled the Underground Railroad alone to freedom in Pennsylvania. Once she was free she made a vow to free the rest of her family.

_____ Slave owners did not allow their slaves to get together and talk. They were afraid they might be planning uprisings or escapes. Harriet still believed that all people were meant to be free. She heard stories of the UGRR, a network of people white and black, who disliked slavery and helped slaves escape.

_____ During the Civil War she worked as a nurse and a spy for the Union Army. She led raids into the south to help free slaves that were still held in bondage even though slavery had been officially abolished. In one such raid she led almost 800 slaves to freedom.

_____ Harriet worked in the woods with her father. He taught her many things that helped her later, like how to make medicines and how to travel north by feeling for the moss on trees and how to travel quietly. She didn't realize at the time that he was preparing for escape.

_____ Minty, as she was called a child, saw two of her sisters sold away on a chain-gang when she was about six years old. Soon after, her master "hired out" her services. She became sick with the measles working in the river checking traps. Her master brought her home and her mother nursed her back to health. As soon she was well she was hired out again.

_____ Harriet Tubman started working on the UGRR to free her family, but soon was helping anyone who needed help. People called her "Moses" after Moses in the bible who led his people out of slavery. Harriet went back 19 times, helping hundreds of slaves reach freedom in Canada. She is known as the most famous conductor on the UGRR because she "never run her train off the track and never lost a passenger."

_____ After the war, Harriet married a man named Nelson Davis who wanted to marry her to make sure that she would receive a pension. Her knowledge of herbal medicine helped keep him alive for a long time, even though he had tuberculosis. After his death, she opened a home for poor Black people. She died there at the age of 93. That home still stands today in Auburn New York.

_____ Harriet received a terrible head injury when she was a young teen-ager. She was helping another slave escape at the time. After that she would black-out from time to time. She also began having "visions" and hearing voices that she believed came from God.



The Spirit of Harriet Tubman

Appendices:

Curriculum Connections from Various School Boards and Districts

Appendix A: Los Angeles County School District

Appendix B: Ontario Ministry of Education and Training.





The Spirit of Harriet Tubman

Appendix A

Curriculum Connections from Los Angeles County



History

8.6 Students analyze the divergent paths of the American people from 1800 to the mid-1800s and the challenges they faced, with emphasis on the Northeast.

8.7 Students analyze the divergent paths of the American people in the South from 1800 to the mid-1800s and the challenges they faced.

8.9 Students analyze the early and steady attempts to abolish slavery and to realize the ideals of the Declaration of Independence.

8.10 Students analyze the multiple causes, key events, and complex consequences of the Civil War.



Arts

1.0 ARTISTIC PERCEPTION

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as ensemble, proscenium, thrust, and arena staging, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction.

1.3 Analyze the use of figurative language and imagery in dramatic texts.

2.0 CREATIVE EXPRESSION

Development of Theatrical Skills

2.1 Create short dramatizations in selected styles of theatre, such as melodrama, vaudeville, and musical theatre.

Creation/Invention in Theatre

2.2 Perform character-based improvisations, pantomimes, or monologues, using voice, blocking, and gesture to enhance meaning.

3.0 HISTORICAL AND CULTURAL CONTEXT

Role and Cultural Significance of Theatre

3.1 Describe the ways in which American history has been reflected in theatre (e.g., the ways in which the Industrial Revolution and slavery were portrayed in the minstrel show, the melodrama, and the musical).

History of Theatre

3.2 Identify and explain how technology has changed American theatre (e.g., how stage lighting has progressed from candlelight to gaslight to limelight to electrical light to digital light).

4.0 AESTHETIC VALUING

Critical Assessment of Theatre

4.1 Develop criteria and write a formal review of a theatrical production.

Derivation of Meaning from Works of Theatre

4.2 Compare and contrast how works of theatre from different cultures or time periods convey the same or similar content or plot.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connections and Applications

5.1 Use theatrical skills to present content or concepts in other subject areas, such as creating a video on cellular mitosis.

Careers and Career-Related Skills

5.2 Identify career options in the dramatic arts, such as cinematographer, stage manager, radio announcer, or dramaturgy; and research the education, training, and work experience necessary in that field.



The Spirit of Harriet Tubman

Appendix B

Curriculum Connections from Ontario Ministry of Education and Training

Junior/Intermediate



Language Arts

Generate, gather, and organize ideas and information to write for an audience.

Draft and revise their writing, using a variety of informational, literary, and stylistic elements appropriate for the purpose and audience.

Use primary and secondary sources to gather information on a topic

Use editing, proofreading, and publishing skills and strategies, and knowledge conventions, to correct errors, refine expression, and present their work.



Social Studies/Life Skills

Explain the historical impact of key events on the settlement of British North America (e.g., the Treaty of Paris, the American Revolution); describe the different groups of people (e.g., Black Loyalists, slaves, indentured servants,)

Illustrate the historical development of their local community (e.g., its origins, key personalities, and the contributions of various cultural groups (Black citizens' contribution to early and present community)

Use cardinal and intermediate directions, pictorial and non-pictorial symbols (e.g., dots to represent entire cities), scale, and colour to locate and display geographic information on various maps.

Use number and letter grids to locate places on base maps and road maps, and in atlases.



Drama: Junior/Intermediate

Demonstrate awareness of audience when writing in role.

Demonstrate an understanding of the principles involved in the structuring of works in drama and dance.

Create drama and dance pieces, using a variety of techniques.

Create different interpretations of their work in drama and dance, using available technology.



Drama: Senior

Create drama through research or the interpretation of a source.

Create and perform dramatic presentations, using knowledge of conventions, performance spaces, and audience perspectives.

Describe similarities in the dramatic arts of their own and other cultures in the global Community.

Demonstrate an understanding of the elements and principles of dramatic expression (e.g., voice, movement, production values).