ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessman W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children’s entertainment; and world-class ballet, modern and jazz dance. Overture Center’s extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to ten independent resident organizations.

RESIDENT ORGANIZATIONS
Bach Dancing and Dynamite Society
Children’s Theater of Madison
Forward Theater Company
Kanopy Dance Company
Li Chiao-Ping Dance Company
Madison Ballet
Madison Opera
Madison Symphony Orchestra
Wisconsin Academy’s James Watrous Gallery
Wisconsin Chamber Orchestra

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison’s urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,110, and The Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Playhouse Gallery features regional artists with an emphasis on collaborations with local organizations. The Wisconsin Academy of Sciences, Arts and Letters’ Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

RESOURCE GUIDE CREDITS
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Dear Teachers,

In this resource guide you will find valuable information to help you apply academic goals to your students’ performance experience. We have included suggestions for activities which can help you prepare students to see this performance, ideas for follow-up activities, and additional resources you can access on the web. Along with these activities and resources, we’ve also included the applicable Wisconsin Academic Standards in order to help you align the experience with your curriculum requirements.

This Educator’s Resource Guide is designed to:

• Extend the scholastic impact of the performance by providing discussion ideas, activities and reading to promote learning across the curriculum;

• Promote arts literacy by expanding students’ knowledge of music, science, storytelling and theatre;

• Illustrate that the arts are a legacy reflecting the values, customs, beliefs, expressions and reflections of a culture;

• Use the arts to teach about the cultures of other people and to celebrate students’ own heritage through self-reflection;

• Maximize students’ enjoyment and appreciation of the performance.

We hope the performance and this resource guide will provide you and your students with opportunities to integrate art learning in your curricula, expanding it in new and enriching ways.

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Enjoy the Show!

Table of Contents

A Note from the Author ......................... 2
Synopsis of Freedom Bound ..................... 3
Background on Freedom Bound ............... 4-5
The Real People in Freedom Bound .......... 6
Riddles & Abolitionists ......................... 7
10 Things to Know About Race ............. 8
Talking About Race ............................. 9
Racism/Friendship .............................. 10
Unlearning Racism .............................. 11
White Privilege ................................. 12
Theater & Pre-Performance Activities .. 13-14
Activities & Resources ......................... 15-20
Academic Standards ......................... 21
About Live Performance ...................... 22

We want your feedback!

OnStage performances can be evaluated online! Evaluations are vital to the funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions.

Survey: https://www.surveygizmo.com/s3/4318898/OnStage-Post-Show-Survey
A Note from the Author of *Freedom Bound*

The events portrayed in *Freedom Bound* are based on a true story. We first learned of Addison White and his escape from federal marshals when Mad River Theater Works conducted a residency in 1985 in the small town of Mechanicsburg, Ohio, where the events took place. Many people there remember Addison’s wife and heard the story of his rescue directly from her. The factual outline of the story was well documented in the local newspapers, and the incident is featured in most books about the Underground Railroad in Ohio. Still, there was much about these people we could not know.

The court documents mention that Addison stood up to his master, Daniel White, and fled north in fear for his life. The records indicate that after Addison was rescued, Udney transferred the title to his land to a neighbor and went to live in the swamp. He would emerge to see his family, “acting like a crazy man, with sticks in his hat and his coat covered with mud.” But what does a crazy man of 1856 act like? My goal was to bring out what I saw as the truth of this historical incident. I have not contradicted any known fact in regard to Addison, Udney, or the story of the rescue. But the personalities of these individuals have, by necessity, been developed from the few scant facts we know about them. The family of Addison White has seen the play on a number of occasions and they are supportive of the portrayal of their ancestor. We have never found relatives of Udney Hyde.

I owe a great debt to the writings of Frederick Douglass, which provided the raw material for the events of Addison's life in slavery. An escaped slave himself, Douglass was a powerful and articulate leader of the anti-slavery movement, and his book *My Bondage, My Freedom* is a moving account of his own mistreatment and struggle for freedom. In *Freedom Bound*, the details of Addison’s resistance to Master White after fainting closely parallel events that Douglass describes. I hope that his association strengthens the play and will inspire audiences to read the original account of Frederick Douglass and find out more about this important chapter of American history.

~Jeff Hooper
Synopsis of *Freedom Bound*

*Freedom Bound* tells the true story of Addison White’s escape from slavery in Kentucky, his flight north on the Underground Railroad, and his rescue by the citizens of Mechanicsburg, Ohio from his master, who tracked him to his hiding place in Ohio. Most of the action in the play is a “flashback.” The character of Addison White serves as a narrator, as well as a character.

The play opens on a country road near Mechanicsburg, Ohio. Addison and Udney Hyde sing a song about the Underground Railroad. Addison then discovers the audience and shares a riddle. We learn Addison has escaped from slavery, but not how he came to be free and on the road. The two performers wonder if the audience can be “trusted” with their story. They decide to describe the events of the past six months and see.

The play jumps back in time to August 1856. Addison is enslaved on the farm of Daniel White in Fleming County, Kentucky. We learn about Addison’s life: long hours of work and no human dignity. One day, Addison is grinding cane at a sorghum wheel and faints from heatstroke. Daniel White finds him and plans to tie him up and beat him. Addison resists, fighting Master White to a draw. Knowing his life is in danger, Addison plans to escape. When no one will go with him, he heads north alone. After swimming the Ohio River, he decides to steal some new clothes. He enters the house of Abram Galloway who confronts him, but rather than being angry, Abram offers to help. Abram is a conductor on the Underground Railroad. He describes the Railroad to Addison, who reluctantly agrees to accept Abram’s help.

Addison continues north. He is almost caught by a federal marshal and looses his way. A farmer finds him and directs him to the cabin of Udney Hyde, who has a broken leg. Addison wants to get back on the Railroad, but Udney asks Addison to stay and help him on the farm. Addison, with no other alternative, agrees.

Udney’s daughter, Amanda, and Addison develop a friendship. She helps Addison learn to read and gives him a gift, a copy of *The Columbian Orator*, a book of famous speeches. Addison explains to the audience how the power of reading has opened up new worlds.

Meanwhile, Daniel White has discovered that Addison is in Mechanicsburg. Udney learns of the danger and tells Addison to flee, but it’s too late. Federal marshals surround the cabin in the middle of the night. At first, Udney denies the presence of the slave, but soon he is found out. Addison has a gun and threatens to shoot anyone who tries to arrest him. During the standoff, over 100 citizens from Mechanicsburg assemble to help Addison. They make it clear to the marshals they are there to rescue Addison, and the marshals depart. Addison is saved. An epilogue reveals the compromise that settled the incident.

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Addison on learning to read

“The more times I read the words, the more I understand. Before, my thoughts were like sparks flying off an anvil; red hot but gone before they could be caught; the book had given me the tools to catch the heat and hammer those ideas into works that are my own.”
Background on the World of *Freedom Bound*

**The Underground Railroad**

For many African Americans who lived in the Slave States prior to and during the American Civil War, the Underground Railroad provided the opportunity and assistance for escaping slavery and finding freedom. One of the most curious characteristics of the Underground Railroad was its lack of formal organization. No one knows exactly when it started, but there were isolated cases of help given to runaways as early as the 1700s. By the early 19th century, there were organized flights to freedom. Much of the early help was provided by Quaker abolitionists in Pennsylvania and New Jersey.

As Charles H. Blockson describes in his National Geographic article “Escape from Slavery: The Underground Railroad,” “it was a network of paths through the woods and fields, river crossings, boats and ships, trains and wagons, all haunted by the specter of recapture.” People’s flights to freedom were facilitated by courageous men and women who believed in the right of all humans to be free from human bondage.

Underground operations generally relied heavily on secret codes. Railroad jargon alerted “passengers” when travel was safe. Runaways usually commuted either alone or in small groups, and were frequently assisted by African American and White “conductors,” who risked their lives and property to escort refugees to freedom. Celebrated conductors of the Underground Railroad included James Fairfield, a White abolitionist who went into the Deep South and rescued enslaved African Americans by posing as a slave trader. In 1849, Harriet Tubman escaped from the Eastern Shore of Maryland and became known as “Moses” to her people when she made 19 trips to the South and helped deliver at least 300 fellow captives and loved ones to liberation. African American abolitionist John Parker of Ripley, Ohio frequently ventured to Kentucky and Virginia and helped transport hundreds of runaways across the Ohio River.

Perhaps the closest the underground came to being formally organized was during the 1830s when African American abolitionists William Still, Robert Purvis, David Ruggles, and others organized and stationed vigilance committees throughout the North to help people to freedom.
More Background on the World of **Freedom Bound**

**The Fugitive Slave Law**

By Milton Meltzer from

*A Pictorial History of Black Americans*

The new Fugitive Slave Law signed by President Millard Fillmore on September 18, 1850, provided that any federal marshal who did not arrest on demand an alleged runaway might be fined $1,000. Fugitive slaves or suspects could be arrested on request without a warrant and turned over to a claimant on nothing more than that claimant's sworn testimony of ownership, with no need of further proof. A black fugitive or captured freeman could not ask for a jury trial nor testify on his own behalf. Any person aiding a runaway slave by giving him shelter, food or any sort of assistance was liable to six months' imprisonment and a $1,000 fine. Officers capturing a fugitive slave were entitled to a fee.

This last provision caused unscrupulous officers to become kidnappers of even free Negroes, for it was easy to find greedy claimants who would falsely swear to ownership and gladly pay a bribe for a new slave.

At the passage of this bill, despair and panic swept over the black population of the North. It was estimated that more than 50,000 fugitives had found shelter above the Mason-Dixon Line. Many had married free Negroes. Now, no Negro felt safe. As their leader Frederick Douglas said, “Under this law the oaths of any two villains (the capturer and the claimant) are sufficient to confine a free man to slavery for life.”

Northern writers such as Wendell Phillips, Lowell, Whittier, Emerson and Thoreau thundered denunciations of the Fugitive Slave Law, while Southerners continually complained that it was not being adequately enforced. Threatening secession and a boycott of Northern industries and trade, the South demanded that both federal and state officers enforce the Fugitive Slave Law to the fullest. But it could not exact full cooperation from the citizenry.

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**Slavery & Literacy**

In the mid 1800s education was primarily encouraged for white men. In most southern states it was illegal for enslaved Blacks to be educated. Sometimes to prevent enslaved people from understanding a conversation, slave “owners” would spell out certain words to each other. Slave “owners” feared that if people could communicate with groups and across distances through reading and writing they could potentially organize rebellions.

During these times, exceptional people risked their lives so that they and others might learn to read. Margaret Douglas, a white woman in Virginia who taught an enslaved girl to read the Bible, was put on trial and sent to prison. People often gathered late at night, risking severe punishment, to teach each other how to read and write. Milla Granson learned to read and write from her master’s children. She later ran a secret school in Louisiana that met in the middle of the night. Hundreds of people graduated from her school, and some of her students later used their knowledge to write documents that helped people escape.
The Real People in *Freedom Bound*
Addison and Amanda White,
as described by their grandchildren

*Freedom Bound* is a story about our grandfather and grandmother, Addison and Amanda White. We, their grandchildren, are very proud to be a part of the legacy they left. They were involved in various events, not only in Mechanicsburg but also in Champaign County.

Addison was a very large man and had a great impact on all he met. Addison came from Kentucky via the Underground Railroad. Running away to the North, Addison began to realize his dream of being a “free man.” Addison reached Mechanicsburg, Ohio with the help of numerous people including one family in particular: Mr. Udney Hyde. Mr. Hyde’s daughter taught Addison to read and Addison worked for them on the farm.

The town of Mechanicsburg bought Addison’s freedom for $950 after his master realized that he was never going to get his “property” back. Addison served in the Army from 1862-1864 with Co. E, 54th Regiment in Massachusetts, having joined in Canada. Addison then married Amanda. After having seen her sitting on a porch in Kentucky, he promised to come back for her.

However, Amanda arrived in Ohio before he did. Amanda came to Ohio and immediately started cooking for a professor at Wittenberg University in Springfield, Ohio.

Later she moved to Mechanicsburg, married Addison, and opened a restaurant. Amanda did all her own cooking for the restaurant, with the help of a wonderful gentleman named Cecil King. He helped with her garden.

Amanda would cook roastin’ ears for the children in the neighborhood and, while they ate on the front porch, she would tell them stories. She never refused anyone a meal. She fed hoboes and tramps. She never seemed to be afraid of anyone who happened along.

Amanda was an avid churchgoer and saw to it that our mother and all the other young children were in church on Sunday.

We are still being told stories about these two wonderful people, and we pass them along to our children and grandchildren. It gives us all great feelings and some wonderful memories of these two.

Addison and Amanda had one daughter, our mother, Annie. Annie had eight children of which five are still alive: Robert, John, Martha, Phyllis, and Charlotte. Of these five, there are sixteen grandchildren.
Riddles & Abolitionists

_Freedom Bound_ is filled with riddles and adages. Partially these riddles depict the nature of the secret instructions and signs that were disguised in songs, quilts and everyday language. In addition, riddles were a more common part of people's rapport in the mid 19th century. To help your students better understand the play, review some of the following riddles and sayings that they will hear in the script:

If a man is born in Africa, sold into slavery in Virginia and dies in Kentucky, what is he? (Dead)

In joy, a backslap; in grief a shoulder; He stands, unwavering, as I grow older. (Friend)

The tongue is the only tool that the more you use it, the sharper it gets.

Dark days, dark night, the cold blows in, No wind can extinguish the light within. (Hope)

It cannot be broken, only lost

It cannot be found, only won

You cannot hold it in your hand

Yet you need it to build a home and raise a family

Some die never having it;

Others have it all their lives and never know it.

It is a key that opens all doors;

Misused, it can lock door for others

It adds a burden to every journey,

But allows us to choose any path

Once you know you possess it,

You cannot live without it. (Freedom)

Words, not deeds, distinguish the man

Whose principles hold back the swing of his hand.

The eyes are the window to the soul.

There’s no beauty in a thing that’s made through the destruction of another man.

The Abolitionist Movement

People who fought for emancipation or freeing people from slavery were called “abolitionists.” As early as 1786, organizations were founded to protest the practice of slavery in the United States. The Pennsylvania Abolition Society, whose members included George Washington, Benjamin Franklin, Thomas Paine and the Marquis de Lafayette, was one of the many groups that helped fugitives from slavery find freedom.

Many African Americans persevered and risked persecution for this cause. Sojourner Truth, Harriet Tubman, Frederick Douglass, and William Still are just a few of the African Americans who led the road to freedom.

Native Americans such as the Ottawa Indians, Seminoles, and Shinnecocks also joined the abolitionist movement. Other important abolitionists in American history include Thaddeus Stevens, Alan Pinkerton, Henry David Thoreau, Harriet Beecher Stowe, William Lloyd Garrison, and John Brown, who was hanged in 1859 for seizing the government arsenal at Harper’s Ferry, Virginia in the hope of igniting a general uprising of slaves.
Ten Things Everyone Should Know About Race

*From the PBS Series, “Race – The Power of an Illusion”*

1. Race is a modern idea. Ancient societies, like the Greeks, did not divide people according to physical distinctions, but according to religion, status, class, even language. The English language didn’t even have the word ‘race’ until it turns up in 1508 in a poem by William Dunbar referring to a line of kings.

2. Race has no genetic basis. Not one characteristic, trait, or even gene distinguishes all the members of one so-called race from all the members of another so-called race.

3. Human subspecies don’t exist. Unlike many animals, modern humans simply haven’t been around long enough or isolated enough to evolve into separate subspecies or races. Despite surface appearances, we are one of the most similar of all species.

4. Skin color really is only skin deep. Most traits are inherited independently from one another. The genes influencing skin color have nothing to do with the genes influencing hair form, eye shape, blood type, musical talent, athletic ability, or forms of intelligence. Knowing someone’s skin color doesn’t necessarily tell you anything else about him or her.

5. Most variation is within, not between, “races.” Of the small amount of total human variation, 85% exists within any local population, be they Italians, Kurds, Koreans or Cherokees. About 94% can be found within any continent. That means two random Koreans may be as genetically different as a Korean and an Italian.

6. Slavery predates race. Throughout much of human history, societies have enslaved others, often as a result of conquest or war, even debt, but not because of physical characteristics or a belief in natural inferiority. Due to a unique set of historical circumstances, ours was the first slave system where all the slaves shared similar physical characteristics.

7. Race and freedom evolved together. The U.S. was founded on the radical new principle that “All men are created equal.” But our early economy was based largely on slavery. How could this anomaly be rationalized? The new idea of race helped explain why some people could be denied the rights and freedoms that others took for granted.

8. Race justified social inequalities as natural. As the race idea evolved, white superiority became “common sense” in America. It justified not only slavery but also the extermination of Indians, exclusion of Asian immigrants, and the taking of Mexican lands by a nation that professed a belief in democracy. Racial practices were institutionalized within American government, laws, and society.

9. Race isn’t biological, but racism is still real. Race is a powerful social idea that gives people different access to opportunities and resources. Our government and social institutions have created advantages that disproportionately channel wealth, power, and resources to white people. This affects everyone, whether we are aware of it or not.

10. Colorblindness will not end racism. Pretending race doesn’t exist is not the same as creating equality. Race is more than stereotypes and individual prejudice. To combat racism, we need to identify and remedy social policies and institutional practices that give some groups an advantage at the expense of others.
Talking About Race & Learning About Resistance

When learning about racism, a balance of attention is crucial. Don’t over-emphasize the painful things that have happened throughout history - it is discouraging and can make students feel like victims. People gain courage and hope through learning about the resilience, bravery and resistance of heroes and everyday people. Remember that it is empowering and constructive for students to learn about the beauty and integrity of their own and all peoples’ cultures. Involve your students in developing classroom guidelines that will help them feel safe to participate openly in difficult dialogue. Generally, a few guidelines that are understood and accepted by all work better than a lengthy list.

- Listen respectfully (listen to everything the speaker says and do not interrupt)
- Use “I” language (tell your own story, share your own feelings)
- Use a talking voice (instead of an outside playground voice or yelling)
- Avoid put-downs (including use of sarcasm, negative body language, or slurs)
- Participation is encouraged, but everyone has the right to pass

It is helpful to post these guidelines so they are visible during the discussion so teachers and students can refer to them when reminders are necessary. At the conclusion of the discussion you may want to appreciate the students for their thoughtful dialogue on a difficult topic. Let students know that the discussion or essay questions do not have right or wrong answers but are springboards for talking and thinking about the play and students’ ideas and feelings.

Sometimes it is helpful to have students record their thoughts and ideas on paper before engaging in a discussion. In addition, if the classroom does not feel safe enough to bring sensitive dialogue into the open, students’ written essays can be read anonymously (if possible) to the class. Students may be interested in generating questions for the class to write about or discuss.

Listening partnerships are a useful tool when confronting challenging topics. Such dyads give people the opportunity to think, notice feelings, and be listened to thoughtfully. Have students form pairs in which each student has 1-3 minutes of uninterrupted time to talk about a topic or question. When “switch” is called, the other partner has the same amount of uninterrupted time to talk. Encourage students to listen to each other with appreciation and respect. This process also works well in small groups.

Learn about Resistance

Throughout U.S. history many people, including white people, have worked hard and took risks to end slavery and racial discrimination. It’s important to learn about people who have resisted the systemic oppression within our society.

- Who were some of the leaders who worked to oppose slavery?
- More recently, who were some of the black leaders and white allies who worked to end segregation during the Civil Rights era in the U.S.?
- What individuals or groups are working to eliminate racism today?
Racism/Friendship

Race as a Cultural Construct

Racism has evolved over centuries and is enacted and reinforced through social, cultural, and institutional practices that endorse the hierarchical power of one group over another based on skin color, physical characteristics or cultural ancestry. The concept of racism is premised on the belief that there are significant biological, racial differences between people, but it is a scientific fact that all human beings are part of one race and share more genetic similarities than any other species.

The categorization of humans into races became prominent during the age of white European colonialism. During this time period, Europeans classified all humans into a hierarchy. According to this belief system, the lightest skinned northern Europeans were placed at the top of the hierarchy closer to God and people with darker skin were viewed as “primitive” and inferior. Europeans and white people in the U.S believed it was their God-given duty to “enlighten” and civilize people with darker skins. For non-Europeans, receiving the “benefit of enlightenment” often meant being the targets of economic exploitation and genocidal policies.

To this day, the remnants of beliefs about white supremacy continue to affect people around the world. Sometimes these beliefs support oppressive institutional policies and sometimes they function interpersonally or subconsciously.

Qualities of Friendship

In Freedom Bound, Addison, Udney, and Amanda became good friends. This would have been unacceptable to many people during their time period. Unfortunately, many social norms, as well as learned fears, interfere with people’s abilities to be friends with others who are different from themselves. Actually it is natural and valuable for friendships to reach across race, class, age, nationality and every other imposed boundary. Differences are beneficial in a friendship, enabling people to learn about one another and the world.

Key Elements in a Friendship

SUPPORT: Friends share their feelings, ideas and experiences. During difficult times, they listen and offer comfort, advice, or a hug. When things go well they’re happy for their friends and celebrate together. Friends know that friends will support them in both good and bad times.

UNDERSTANDING: Friends try to understand and respect each other’s feelings and ideas, so even when differences develop, they can find a place of agreement and acceptance in each other’s company.

EMPATHY: Empathy is what we need to have true understanding. It’s similar to sympathy, but deeper. People who have empathy can imagine themselves in other’s shoes. They can feel what others are feeling.

GIVE AND TAKE: Friendship is a two-way street. Some people are more comfortable giving, other are more comfortable receiving. However, it requires both qualities to make a real friendship work.
Unlearning Racism

The effects of racism are often painful, numbing and discouraging. This is true for those discriminated against and members of the dominant group holding power. When addressing prejudice and various forms of racism, it’s important to understand that people are not born with racist ideas. People have learned about skin color, racism and related patterns of behavior through family and societal habits, media, and incomplete or incorrect information.

All people in U.S. society are affected by racism. Even people who don’t hold overt racist beliefs can unintentionally perpetuate racism. When learning about racism white people often feel guilty and defensive. People living today are not at fault for what has happened in the past, but can take responsibility to counter racist attitudes, behaviors and policies that exist today.

Some people believe that addressing the emotional impact of racism, and healing these emotional scars through personal reflection and talking, is a first step in the process of confronting racism. Here are a few questions that may be fruitful topics for journal entries or listening partnerships.

- How do you identify ethnically or culturally?
- What was your earliest experience noticing skin color?
- When is the first time you noticed people being treated differently based on the color of their skin?
- What are some ways in which children might be intentionally taught prejudices or racist ideas?
- Do you recall any specifics in your own life?
- What are some unintentional or less explicit ways that children are taught prejudices or racist ideas or behaviors?
- How might racism be perpetuated unintentionally by individuals?
- How might racism be perpetuated by institutions such as schools, churches, governments, businesses, or media?
- How does racism hurt people who are targeted by racism?
- How does racism hurt people who are not the targets of racism?
About “White Privilege”

U.S. institutions and culture have given preferential treatment to people whose ancestors came from Europe over people whose ancestors are from the Americas, Africa, Asia and the Middle East, but this privilege is not always readily evident to some people. White privilege has been institutionally perpetuated in some laws, policies and programs of U.S. institutions. Examples include the genocide of Native people and the selling of their lands to whites for low prices, slavery to provide free labor for whites, and Jim Crow laws that eliminated competition for white businesses.

Talking about white privilege can bring up many feelings. Most white people do not feel privileged and can point out many instances in which others had an advantage over them. Most privileges just feel “normal” to the people who have them. They are simply taken for granted. White people often assume that to study racism means to learn about “other” cultures, meaning nonwhite cultures, but people’s lives are limited when they view white as “normal” and every other culture as less important and less central. The following are a few privileges that white people receive in daily life that they may not be aware of. These are adapted from an article by Peggy McIntosh entitled White Privilege: Unpacking the Invisible Knapsack. Read the entire article here.

- White people can remain oblivious of the language and customs of persons of color who constitute the world’s majority without feeling in my culture any penalty for such oblivion.
- White people can talk with their mouths full, swear, dress poorly, etc. without having people attribute these actions to the bad morals, the poverty, or the illiteracy of their entire ethnic group.
- A white person can do well in a challenging situation without being called a credit to his/her race.
- A white person is never asked to speak for all people of his/her ethnic group.
- If a traffic cop pulls a white person over, they can be sure they haven’t been singled out because of their race.
- A white person can take a job with an affirmative action employer without having co-workers suspect that he or she received the job of because of skin color.
- White people can turn on the television or open the front page of the paper and see people of their skin color widely represented—this includes history books and other textbooks or literature.

It has been said that “[i]t is the responsibility of white people, not the responsibility of people targeted by racism, to stop white people from perpetuating racism.” In what ways do you agree with this statement? What are the implications of this statement for our school community? What does it mean to be an ally to people of color?

- Which of these “privileges” stood out for you?
- How does hearing this list make you feel?
- What are some other examples of white privilege you can think of?
- What are some things you could do if you recognize examples of privilege in your daily life?
Theater Conventions

We all know what happens on stage is not real. Yet when we watch a play, we willingly suspend our disbelief. We let ourselves pretend that the characters are real people and not actors, and that the events we see are actually happening. As part of this relationship between the actors and the audience, playwrights and directors often make use of theater conventions. The following are common techniques that help to tell the story and engage the audience.

DOUBLING: Actors may take on more than one role. In school performances such as Freedom Bound, actors almost always play at least two and sometimes three roles. They use costumes, posture, and changes in their voices to create different characters.

FREEZING: When certain characters become motionless during a scene, they are not part of the action even though the audience can still see them. This often happens when we are meant to be inside a character’s memory or imagination or “taking a moment out of time.” This is also an excellent method to talk with young people about how quickly the human mind works, how we can remember a whole story in the blink of an eye.

DIRECT ADDRESS: Actors often tell their thoughts directly to the audiences. This is a way in which we can hear what an actor is thinking. S/he acts both as a character and as a narrator who gives us important background information and provides her own commentary on the action. In the beginning of Freedom Bound, Udney and Addison ask the audience if they are trustworthy—demonstrating the dangers of the situation. In the end of the play, the audience represents all of the townspeople who stand up and refuse to allow the federal marshal to arrest Addison.

SCENE CHANGES: Sometimes actors will move scenery around in full stage light in order to create a new setting. The audience is expected to know that this action is separate from the story itself. With very young audiences you may need to explain this.

NON-CONFORMIST CASTING: We often assume that actors will be cast in the characterization that they are meant to portray. However, characters are sometimes represented by actors of a different gender, race and age. Throughout the history of dramatic arts this has often been the norm — for example, all women characters had to be portrayed by men on Shakespearean, Kabukian and early Christian stages. Today, non-conformist casting, while not viewed as the norm or required, can serve several purposes: occasionally the actor that might not visually fit the part but is most capable of carrying a complex role is cast; sometimes in a small company “doubling” is required; but an important choice for a director or playwright is to intentionally select an actor to explore society’s preconceptions and prejudices about race, gender, sexual orientation and age.
Theater Conventions & Pre-Performance Activities

TREATMENT OF TIME: In the few minutes between scenes, any amount of time—even years—can pass. Time can be compressed and “put in fast-forward.” Another commonly used technique is flashback, in which a character remembers events from the past. These memories are so vivid that we actually relive the event with the character.

Topics for Discussion

• One major challenge playwrights face is allowing the audience to see into the minds of their characters. Without having an actor say “I am sad”, how could you let an audience know that a character is thinking or feeling these things?

• Why might a theater company use only four actors and not more?

• What makes freezing an effective technique?

• Imagine that you run into a spaceship full of aliens while strolling through the park. They have never heard of theater and want to know why anyone would want to watch a made-up story being acted out. Explain to these creatures why theater is important and enjoyable.

• Ask students to watch characters carefully and observe which characters each actor portrays.

Pre-Performance Activities

• Discuss the concept of slavery, inviting the class to tell, draw, or improvise feelings of being enslaved. How were enslaved people treated? How did they survive those conditions (i.e., music, religion, creating their own language, friendships among themselves)? Have the students compare their own childhoods to those of enslaved children. How would it be to work all day with no time for play? Compare shelter and food conditions and discuss the fear of being sold away from one’s family. Keep notes for a class discussion after the performance.

• What did it mean to be Black during the time of slavery? What did it mean to be White in the time of slavery? Discuss slavery as an institution. Why were people of African descent enslaved instead of poor whites and American Indians? Keep notes for a class discussion after the performance.

• Look at the Declaration of Independence. What did the authors mean when they wrote, “All men are created equal”? Did they mean to include enslaved people? Women? What are “inalienable rights?” Discuss how the United States, particularly the South, had an economy based on slave labor. What ideological or economic reasons did some Americans use to justify slavery? How are these arguments problematic?

• Many students will have experienced an incident of prejudice in their own lives. Encourage students to write or talk about a time they experienced prejudice or discrimination. If students cannot recall a personal incident, they can describe an incident they observed, read about in a book, or an incident from a TV show or a movie.
Activities

Post-Performance Discussion & Essay Questions

1) Ask students what they think it was like to be enslaved. What do students think they would they do about their situation if they were enslaved? Would they fight? Try to run away? Would they be willing to deal with the consequences of either of these actions, or would they make the best of the situation in order to avoid the possibility of death or severe punishment? Have students write a narrative about escaping slavery on the Underground Railroad. Ask students to describe their travel and the people they met along the way. Encourage them to include any hardships they faced, the risks they had to take, and how they felt when the journey was over.

2) Ask the students why they think Udney Hyde and other abolitionists did what they did. If you were alive in the 1800s would you try to help others become free? How? Is it important to develop that same sort of commitment in today’s society? How can we do this? Are there similar ways people need our help today (for example, how might the issue of modern-day illegal immigration be relevant to themes in Freedom Bound)? What can we or should we do to help them?

3) Who are your heroes? What makes someone a hero? Have students write a description of their heroes. Identify other people who fight for human rights today.

4) Review the students’ discussion of the “concept of slavery” and “slavery as an institution” held before seeing the play. After seeing Freedom Bound, have their ideas changed?

5) What is the effect on one’s self or one’s group of treating another person or group in hurtful and oppressive ways? Help students understand that it is dehumanizing to the perpetrator of oppression to treat another person badly. Ask students how they feel when they treat someone else badly. What might happen to them if they believed that it was necessary to treat another person or group badly all the time?

6) Imagine that you could have a discussion with someone who enslaved people. What questions would you ask him or her? Why did people want to enslave other people? How might you challenge this person’s justification for his or her actions? What would you tell this person about your feelings toward slavery?

7) “When you put a chain around the neck of a slave, the other end fastens itself around your own.” Udney says this in the play. What does he mean by this statement?
Research Activities

• Find out more about the Underground Railroad. Look at a map of the United States and find the Mason-Dixon Line. Identify the free and slave states. Then trace the paths of the Underground Railroad and figure out how far people traveled to reach free states. Research the kinds of transportation used and the risks that were taken on the way. Why was this network of individuals throughout the border states compared to a railroad? Research where and how people hid on their journey to freedom: the secret rooms, the wagons with false bottoms or loads of hay and signals used. Discuss the courageous people who helped bring people to free states.

• What was it like being enslaved as a female—were there specific issues that Black women had to deal with in the time of slavery?

• Research the Fugitive Slave Act: What were conditions like for Blacks in the North during this time period? In the play Udney Hyde says, “These are the days of the Fugitive Slave Act. No need for a warrant, and a free Negro could be turned over to a slaveholder on a sworn statement of ownership, nothing more. The oath of two villains was enough to turn a free man or woman into a slave for life.” What does “being sold down South” mean? Why did Blacks have this fear?

• Research the abolitionist movement in the United States. What kind of people were abolitionists — male, female, Northerners, Southerners, of a certain religion? Was the movement totally united? Does it tie in with any other reform movements during that time? How did the Civil War and the abolition of slavery affect the economic system in the U.S.? Were the effects different in the North and in the South?

• Prepare a report on how slavery is still practiced around the world.

• Research enslaved people who made great contributions to life in the United States. Have the class brainstorm names of African Americans throughout our history whose special talents have changed the lives of all Americans. Students can research and orally share their reports with the class. Here are a few to get them started: Frederick Douglass, Sojourner Truth, Phyllis Wheatley, Maya Angelou, the Tuskegee Airmen, Matthew Henson, Ida Wells, Mary Fields, Mary McLeod Bethune, Bessie Coleman, Madame C. J. Walker, Elizabeth Taylor Greenfield, Fannie Lou Hammer, Rosa Parks, Shirley Chisholm, Barbara Jordan, Charles Drew, W.E.B. DuBois, James Weldon Johnson.

• Have students interview elder members of their family or older friends. What were the conditions of their lives when they grew up? What type of house did they grow up in? What type of food did they eat? How often did they move? What kind of work did they do as children? What do you want to know about their lives?
Arts Activities

1) Play some of the spirituals and songs that slaves sang to express their longing for freedom such as “Follow the Drinking Gourd,” “Steal Away,” and “Get on Board.” Help the students understand the words so they will be aware of the reasons these songs were sung.

2) Create a poem or lyrics (words to a song) to express slavery. Your music teacher may be able to help put the words to music. Students can also use a commonly known song and change the words.

3) Using only their bodies, have students create “sculptures” that depict oppressive relationships. Brainstorm with students how they can use their bodies in a way that represents being oppressive (arms pressing down, strong pointing movements, and imposing stances are a few possibilities); also brainstorm types of movements that can represent the experience of an oppressed person (huddling shapes, angry or scared movements, and gestures of flight or celebration upon escape). Once students have created these “sculptures,” let each group present their “sculpture” to the class. Ask the class what story they see in each “sculpture.” Questions that can facilitate discussion around particular “sculpture” may include: How does each character feel? Who has the power in this story? Encourage students to think of ways they can change the dynamic by either replacing a character in one of the images or by adding themselves to the existing image in a way that they believe changes the power dynamics. This last step can be challenging at first, but is very important. While recognizing that power differences exist in the world is a good first step, it is important for students to be challenged to think of ways to subvert these dynamics in order to work toward creating a more equitable world. These kinds of activities can help students brainstorm ways to do this in a safe environment.

4) Have students research more kinds of quilt squares that may have been used as “code” for information on how to escape slavery and head north. Why was this kind of visual code a good form of communication for slaves? Ask students to create a message using drawings of quilt squares. Students can research quilt patterns that may have been used historically to pass on information, or they can brainstorm their own coded patterns. To learn more about how quilts were used to help enslaved people escape and to see some examples of patterns that may have been used, visit this site.
Cultural Competency Activities

*Life Analysis* - Have each student make a list of 10 activities they normally do in a week. Imagine one morning they wake up with a different skin color. For each of the activities identified, how would life change with different skin color? Invite students to write a paper or story identifying ways in which their life would change based on skin color. Share stories with the group if students are willing.

*Cultural Identity* - Ask students to write a short paper examining their cultural and ethnic identity. With what ethnic or cultural group do you identify? How has this identity influenced you? What are advantages to claiming this identity? What is challenging about this identity? What do you want other people to know about this cultural group? What are you proud of regarding your identity? White students may be challenged by this activity because many have unconsciously coded cultural identity as something only people of color have. Give examples of how you have personally experienced or observed instances of individual, cultural and institutional preferential treatment of people with white or lighter skin.

*Institutional Racism* - As a class, brainstorm a list of the ways white privilege exists in U.S. society, with particular attention to specific institutions such as schools, churches, media, businesses and the legal system.

*Media Literacy* - Encourage students to select a few hours of television viewing or a few editions of a particular print media. Putting themselves in the role of a media critic, have them analyze messages about race, ethnicity and white privilege evident in the media. Have students provide specific examples to support their analysis.

*Meritocracy* - Through much of U.S. history, schools and other institutions have promoted the notion that anyone who works hard enough can achieve the American dream, including economic gain. “Meritocracy” is defined as a social system in which people are rewarded for their superior abilities. In what way does this concept of meritocracy accurately describe the U.S.? How does this not describe the U.S.? Is meritocracy a good idea? Why or why not? How do “race” and ethnicity factor into the concept or practice of meritocracy?

Current School and Community Race Relations and Conditions

Racial inequities continue to this day in our communities and schools. According to the U.S. Bureau of Justice and Statistics, Dane County has one of the highest incarceration rates of blacks in the U.S. Additionally, the achievement gap between white students and students of color in Madison is among the worst in the country. Efforts are underway to help all students succeed, but the achievement gap is still large. The following are a few questions that can stimulate dialogue and personal reflection about community and school conditions today:

- How do life and school conditions differ based on a student’s skin color and ethnic or cultural background?
- Do life opportunities differ? Are students treated differently?
- How are students of different skin colors rewarded and punished?
- In what ways have students or teachers in this school tried to confront racism? What seems to work?
- What opportunities exist for students of different cultural or ethnic backgrounds to get to know each other and form friendships in school or in the community?
- What factors make multicultural relations difficult? How can they be overcome?
- What ideas do you have to strengthen multicultural relations in this school or community?
- Have students send their ideas to the school superintendent and the mayor.
Resources - Books


• Davis, Ossie. Escape to Freedom: A Play About Young Frederick Douglass. Puffin Books, 1990. (Grades 5-8)


• Lawrence, Jacob. Harriet and the Promised Land. Aladdin, 1997. (Grades 2-5)


Resources - Websites

A Framework for Teaching American Slavery

Library of Congress African-American Odyssey

Website for Teaching for Change

Depictions of Slavery in Confederate and Southern States Currency

Site on the Underground Railroad

Slavery and the Making of America, from a PBS series

This site is an interactive overview, designed to depict the realities of contemporary slavery - and examine how people can help end it.

Site on contemporary slavery
# Academic Standards

### Theatre - Theatre Performance

TP.R.4.i: Analysis - Identify separate elements in a theatrical work such as characters, plot, and performance elements.

TP.R.5.i: Reflection – Assess personal participation in a performance with examples from experiences.

TP.R.6.i: View Performance – Demonstrate developmentally appropriate audience etiquette.

TP.Cn.5.i: Cultural Social Context – Explain how theatre relates to self, others, and the world.

TP.Cn.6.i: Research – Identify the “given circumstances,” environmental, and situational conditions that influence a theatrical work.

TP.Cn.8.i: Cross Disciplinary – Identify how theatre connects to literature and social studies.

### Social Studies - Inquiry Practices and Processes

SS.Inq4.a.i: Students will communicate conclusions from a variety of teacher-provided presentation options.

### Behavioral Sciences

SS.BH1.a.4.i: Describe how a person's understanding, perceptions, and behaviors are affected by relationships and environments.

SS.BH1.b.4.i: Describe how culture, ethnicity, race, age, religion, gender, and social class can help form self-image and identity.

SS.BH2.b.4.i: Give examples of how peoples from different cultures develop different values and ways of interpreting experiences.

SS.BH3.a.5: Investigate how interpretations of similarities and differences between and among cultures may lead to understandings and misunderstandings.

### History

SS.Hist1.a.i: Use evidence to draw conclusions about probable causes of historical events, issues, and problems.

SS.Hist1.b.i: Use evidence to draw conclusions about probable effects of historical events, issues, and problems.

SS.Hist2.b.i: Describe patterns of change over time in the community, state, and the United States.

SS.Hist2.c.i: Analyze individuals, groups, and events to understand why their contributions are important to historical change and/or continuity.

SS.Hist3.b.i: Identify different historical perspectives regarding people and events in the past.

SS.Hist3.c.i: Explain how historical events have possible implications on the present.

### Political Science

SS.PS1.b.4-5: Summarize the contributions of historically significant people during the period of early United States history to the development of our political culture.

SS.PS2.a.i: Summarize the actions of people and groups that have advanced civil rights for individuals. Identify and describe basic human liberties.

SS.PS2.c.4-5: Critique instances where groups have been denied access to power and rights, and any law or customs that have altered these instances. Summarize how people organize to gain a greater voice to impact and change their communities.

### Common Core State Standards for English Language Arts & Literacy

#### Speaking & Listening Standards K-5

1. Engage effectively in collaborative discussion
2. Determine the main ideas and supporting details of a presentation
3. Ask and answer questions about information from a speaker
About Live Performance

Unlike movies or television, theater is a LIVE performance. This means that the action unfolds in front of an audience, and the performance is constantly evolving. The artists respond to the audience’s laughter, clapping, gasps and other reactions. Therefore, the audience is a critical part of the theater experience. In fact, without you in the audience, the artists would still be in rehearsal!

Remember, you are sharing this performance space with the artists and other audience members. Your considerate behavior allows everyone to enjoy a positive theater experience.

Prepare: Be sure to use the restroom before the show!

Find Your Seat: When the performance is about to begin, the lights will dim. This is a signal for the artists and the audience to top conversations. Settle into your seat and get ready to enjoy the show!

Look and Listen: There is a lot to hear (dialogue, music, sound effects) and a lot to see (costumes, props, set design, lighting) in this performance. Pay close attention to the artists onstage. Unlike videos, you cannot rewind if you miss something.

Energy and Focus: Artists use concentration to focus their energy during a performance. The audience gives energy to the artist, who use that energy to give life to the performance. Help the artists focus that energy. They can feel that you are with them!

Conversations: Talking to neighbors (even whispering) can easily distract the artists onstage. They approach their audiences with respect, and expect the same from you in return. Help the artists concentrate with your attention.

Laugh Out Loud: If something is funny, it’s good to laugh. If you like something a lot, applaud. Artists are thrilled when the audience is engaged and responsive. They want you to laugh, cheer, clap and enjoy your time at the theater.

Discover New Worlds: Attending a live performance is a time to sit back and look inward, and question what is being presented to you. Be curious about new worlds, experience new ideas, and discover people and lives previously unknown to you. An open mind, curiosity, and respect will allow a whole other world to unfold before your eyes!

Please, don’t feed the audience: Food is not allowed in the theater. Soda and snacks are noisy and distracting to both the artists and audience.

Unplug: Please turn off all mobile phones and other electronics before the performance. Photographs and recording devices are prohibited.
Overture Center’s mission is to support and elevate our community’s creative culture, economy and quality of life through the arts.

overture.org/onstage

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