



New Bedford ECHO Project

**Riding the Train to Freedom:
New Bedford's Role in the Underground Railroad**

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Riding the Train to Freedom: New Bedford's Role in the Underground Railroad

Overview

This curriculum module explores the rich history of New Bedford's Underground Railroad. Students will study slave narratives, folk songs, spirituals, historical documents, and other primary resources. They will learn about the sacrifices and acts of heroism of the people of New Bedford and the efforts of an enslaved people to find refuge from slavery. Students will demonstrate their understanding through art, photography, telling stories, writing stories in handmade books and by participating in the creation of a mural or quilt.

The Learning Journey

This interdisciplinary module asks students in Grade 8 to consider issues of social action that are central to a cultural community:

- What does it mean to take a stand and exercise a sense of responsibility?
- Why is it important to develop a sense of understanding and empathy for those who have endured oppression?
- How can we appreciate the efforts of those who helped the oppressed?
- How can we understand creative expression in the face of injustice, to be inspired and to pay tribute to those whose stories need to be remembered?
- How can we learn from this history and make a difference in the world today?

Symbol and Metaphor

The Underground Railroad is a symbolic term descriptive of the concealed (underground) actions of those who escaped slavery, those who assisted them, and the routes and "stations," or places of hiding, along the way. The symbolism inherent in the term "Underground Railroad" inspires in this module a quest to seek out visual metaphors for concepts such as freedom, hope, safety, and courage. Thus, works of art and the use of metaphors are an integral part of the learning process.

A Model for Study

New Bedford, Massachusetts, an important destination of the Underground Railroad, is the community used as a model in this module. Embedded in the local history of this community are opportunities for students to confront larger issues of humanity and social action. Through an interdisciplinary process that enriches learning and deepens understanding, this module can serve as a point of departure for exploring local history and the important issues of other places.

Standards for Learning (Taken from the Massachusetts State Frameworks)

American History

-Show connections, causal and otherwise, between particular historical events and ideas and larger social, economic, and political trade developments. (Grade 8-12, Concepts and Skills)

Reading and Literature

-Understanding a text – Identify basic facts and main ideas in a text, and use them as the basis for interpretation.

-Nonfiction – Identify, analyze, and apply knowledge of the purposes, structure, and elements of nonfiction or informational materials; and provide evidence from the text to support understanding.

-Style and Language – Identify and analyze how an author’s words appeal to the senses, create imagery, suggest mood, and set tone; and provide evidence from the text to support understanding.

Visual Arts

-Create symbolic artwork by substituting symbols for objects, relationships or ideas.

-Demonstrate the ability to describe preliminary concepts verbally, visualize concepts in clear schematic layouts, and organize and complete projects.

Music

-Sing music representing diverse genres and cultures with expression appropriate for the work being performed.

Math

-Formulate questions that can be addressed with data; and collect, organize, and display relevant data to answer them.

-Use mathematical models to represent and understand quantitative relationships. Extend, represent, analyze, and generalize a variety of patterns with tables, graphs, words, and, when possible, symbolic expressions. Include arithmetic and geometric progressions, e.g., compounding.

Important Issues for the Teacher to Consider

This curriculum uses authentic slave narratives, spirituals, and images to tell the story of the Underground Railroad and the atrocities of slavery. Some of these primary source materials are extremely disturbing, but they are important records.

The use of primary sources to study the Underground Railroad and the triumph over slavery relative to its horrors and atrocities raises important and also difficult issues and questions for educators relative to their particular student population:

- Which primary source materials are appropriate for this age level?
- Which primary source materials are too disturbing and not appropriate?
- What kinds of information help students understand the truth of history without sanitizing the facts?
- How does the educator balance the teaching of truth with the use of sources that are appropriate for the age level and particular students one teaches?

This module provides numerous resources for teachers that contain a wide variety of primary source materials, including written narratives, recordings, and images. These materials have not been screened for appropriateness because it is important for the educator to have a wide choice of sources. Teachers are advised to carefully review these materials in collaboration with their colleagues and administrators and to use caution when selecting materials that will be available to students.

The following websites provide information regarding the use of primary sources:

Facing History and Ourselves

A national educational organization for the study of genocide whose mission is to engage students of diverse backgrounds in civic education that encourages the skills, promotes the values, and fosters the ideals needed to sustain a democratic society.

<http://www.facinghistory.org/campus/reslib.nsf>

The National Underground Railroad Freedom Center

A national organization whose mission is to reveal stories about freedom's heroes from the Underground Railroad era to contemporary times, challenging and inspiring everyone to take courageous steps for freedom today.

www.freedomcenter.org

Lest We Forget: The Triumph over Slavery

Created by the Schomburg Center for Research in Black Culture, the New York Public Library, in conjunction with the UNESCO Slave Route Project.

<http://digital.nypl.org/lwf/flash.html>

Learning Plan

Understanding by Design

The development of this curriculum module was guided by the following *Understanding by Design* (UbD) principles:

- **W** The students know **Where** they are going and **Why**. They also know **What** is expected and required and how they will be evaluated.
- **H** Students are “**Hooked**”, or engaged in working with the enduring understandings and essential questions.
- **E** Students have opportunities to **Explore** enduring understandings and essential questions and receive instruction they need for the required assessments.
- **R** Students have opportunities to **Rethink, Revise, and Refine** their work based on feedback.
- **E** Students have opportunities to **Evaluate** their own work and set learning goals.
- **T** Instruction is **Tailored** to the needs of individual students using:
 - differentiated instruction
 - content area literacy strategies
 - cooperative learning
 - opportunities for oral language
- **O** Learning materials are **Organized** and sequenced.

Assessment and Evaluation

Each learning experience has been planned to give students the knowledge and skills necessary to meet the final assessment requirements described in LE 6. The teacher should allow time throughout the unit for students to form groups, plan, and research information for the final performances. The teacher should also work with students throughout the unit to develop criteria and rubrics for successful completion of the performances. Models and directions for creating rubrics can be found at:

<http://school.discovery.com/schrockguide/assess.html#rubrics>

<p>Enduring Understandings</p> <ol style="list-style-type: none"> 1. Knowledge of reciprocal relationships, locally and globally, leads to cultural awareness, understanding of personal and collective responsibilities, pride of place and cultivating stewardship. 2. Individual and collective actions can make a difference. 3. A relationship exists between belief systems and actions. 	<p>Essential Questions</p> <ol style="list-style-type: none"> A. What is the individual's responsibility to the local and global community and how can that responsibility be put into action? B. How does who I am and what I believe shape my actions?
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<p>Students will know and be able to:</p> <ul style="list-style-type: none"> • Explain the reciprocal relationships between fugitive and free African Americans. • Describe the reciprocal relationships between Quakers and African Americans. • List and explain the reasons that New Bedford held such a strong attraction for fugitives. • Portray the conditions that led many fugitives to risk their lives to flee slavery. • Explain why many people placed themselves in danger and made sacrifices for people they did not know. • Compare and contrast the relationship between American ideals of freedom and democracy and the abolitionist movement. • Tell the personal stories of men and women who came to New Bedford for freedom from slavery and explain why these stories are important. • Describe how the natural 	<p>Students will have the skills necessary to:</p> <ul style="list-style-type: none"> • Engage in critical thinking as they comprehend, interpret and analyze text. • Listen to and interpret slave spirituals. • Associate ideas, thoughts and feelings with visual imagery through the use of metaphors, symbols and illustrations. • Use knowledge from different disciplines to understand the Underground Railroad and the relationship between beliefs and actions. • Create logical, sequential, meaningful and emotive works. • Participate as members of a group to create a unified work. • Solve mathematical problems. • Synthesize information through rewriting, retelling and creating works of art.
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<p>environment of the coastal waters also contributed to New Bedford's role in the Underground Railroad.</p> <ul style="list-style-type: none"> • Explain how the whaling industry contributed to New Bedford's reputation as a safe haven for fugitives. • Provide examples of folk songs, work songs and spirituals and explain how the words served as codes to direct and gather fugitives ready to seize their freedom. • Explain their feelings about how the stories of the Underground Railroad affect them personally. • Describe how imagery and symbols can represent feelings and ideas. 	
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<p>Other evidence</p> <ol style="list-style-type: none"> 1. Decode musical selections and identify the symbols that are used. 2. Select a New Bedford fugitive or visitor to write about and research. 3. Maintain a sketchbook/journal of reflections on feelings or revelations about the Underground Railroad. 4. Participate in classroom dialogues that focus on the issues addressed in this module. 5. Serve as a member of a group in creating meaningful works that address the Enduring Understandings of this module.
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<p>Student Self-Assessment: How will students reflect upon and assess their own learning?</p> <p>Reflective journal entries, reflective writing.</p>

<p>Integrated Learning Experiences</p> <ol style="list-style-type: none"> 1. Taking a Stand: Can One Person Make a Difference? 2. Walking Tour of New Bedford Underground Railroad 3. Spirituals: Secret Codes of the Underground Railroad 4. Stories of the Underground Railroad 5. Retelling a Narrative with Storyboards and Handmade Books 6. Creating a Quilt or Mural as the Final Performance

Background for Educators

The Underground Railroad refers to efforts to assist enslaved Africans escaping from bondage in the United States at the peak of the antebellum period before the Civil War (1830 –1860). Neither a “railroad” nor “underground”, it was a secretive practice that began during the Colonial Period and became part of organized abolitionist activity in the 19th century. The story of the Underground Railroad is that of individual sacrifices and acts of heroism by many, in the efforts of enslaved people to find a refuge from slavery by escaping to areas or countries that had outlawed human bondage. It is estimated that in each of the years between 1820 and 1862, at least 1,000 fugitives a year escaped, or approximately 42,000 total. Half of those who escaped were caught and returned to slavery.

Aiding and abetting fugitive slaves who were seeking freedom was an illegal activity that placed all participants in danger of punishment by fine, imprisonment, and enslavement. Even faced with these dangers, thousands of enslaved people planned and executed their own escape. Fugitives faced many challenges in their attempts to escape the South and their status as bondsmen. They often had to travel vast distances through unfamiliar terrain without a map or compass to guide their journey. Often, their only guidance was the North Star and the kindness and concern of strangers who were committed to assisting them in their quest to escape to areas of safety.

New Bedford, Massachusetts was a station of the Underground Railroad with a number of factors that made the city an important destination. First, the three most profitable industries in Massachusetts at the time of the Underground Railroad were cotton, shoes and whaling. The whaling industry needed workers and, unlike manufacturing and other factory work, accepted workers of color from around the world. Whaling ships routinely brought their multi-cultural crewmembers to New Bedford, where they experienced a tolerant environment. Fugitives found work and the ability to safely ship out to ports around the world from the docks of New Bedford.

Second, New Bedford had achieved a reputation as a city that was sympathetic to the anti-slavery cause and was labeled by the slave states as a city with a “liberal spirit”, born from New Bedford Quakers and other residents committed to the anti-slavery cause. In addition, the city was part of the extensive coastal trading system that brought goods to Southern ports and the West Indies. Sympathetic New England captains and ship crewmen often assisted fugitives by stowing them away with traded goods until they were safely out of Southern ports. Many of the slave narratives in this module reference the role New Bedford residents played in assisting fugitive slaves.

Finally, New Bedford had a free black population that was active in the anti-slavery movement and provided comfort and assistance to fugitives.

The city of New Bedford's rich history provides many avenues for the study of the Underground Railroad by teachers and students. There are a number of resources for further study in many of the educational and cultural organizations in the city as well as on the Internet. Resources in this module will assist teachers in developing lesson plans on New Bedford's unique role in the Underground Railroad.

Learning Experience One

Taking a Stand: Can One Person Make a Difference?

Overview

Students tell the story of a time when they decided to “take a stand” for something. Students create a storyboard that describes the experience from start to finish. The storyboard depicts the sequence of events and the outcome, including the issue, the realization that it was important to step up, the decision of what to do, the people who helped or hindered, the result of actions taken, and the outcome (the risks and rewards). Through this activity, students begin to express the challenges and rewards of taking a stand with the help of, or in spite of, others’ points of view. This prepares them for the study of the Underground Railroad and those who took a stand relative to freedom and the abolition of slavery.

Evaluation

Students orally present a story of a time in their lives when they took a stand for something they felt was important. Their story is guided by a sequential storyboard. Students also write a reflection of their learning about taking a stand once all the presentations are complete.

Materials

- Handout One: Telling Your Story
- Handout Two: A Storyboard
- 12 X18” white drawing paper
- Rulers
- Colored pencils or fine-tipped watercolor markers
- Crayons
- #2 pencils with erasers

Activity One: The Hook

- Tell a story to students about a time when you took a stand. Explain to students that you are going to tell them a story about a time you took a stand. Be certain they understand that “taking a stand” means standing up for what you believe. Before telling your story, use “Handout One: Telling Your Story” to prepare your own story. Handout One includes the components of the story you want students to focus on.

- Tell your story:
 - What was the issue?
 - Why did you feel you had to make a stand?
 - What did you do?
 - What did others think of this?
 - Who helped you?
 - What difficulties arose?
 - What was the final outcome?
 - What did you learn?
- Distribute “Handout One: Telling Your Story” to each of your students. Place a copy of the handout on the overhead, on chart paper, or on the board.
 - Tell your story.
 - Ask individual students to think about your story and respond to the question in the first box, “What was the issue?”
- Place students in groups of three or four. Students discuss the remaining questions. Choose one student to record each group’s responses.
- Process with the class, one question at a time. The recorders report out for their groups. Fill in the copy of “Telling Your Story” on the overhead (or chart paper or board) with the recorders’ responses.
- Accept responses that may be slightly different from your original ideas IF they are consistent with your story. (For example, students may view the outcome a little differently than you planned. Allow responses that “make sense” and adhere to the text.)

Activity Two: Students Plan Their Story

- Ask students to think about a time in their own lives when they took a stand on an issue they felt was important to them. Give them two or three minutes to come up with a story. Require that students do this in silence as it promotes thinking.
- Place students in pairs. Distribute another copy of Handout One.
- Students tell their story to a partner. Allow time for discussion and questions.
- Students help each other answer each of the questions in the “Telling Your Story” handout.
- Tell students they are going to tell their story to a partner or small group, but first they are going to create a tool to help them tell their stories.

Activity Three: Students Make a Storyboard

- Students make a storyboard which is a sequence of pictures arranged to represent the events of a story. They draw pictures or other images in boxes using pencils, markers, crayons or some other medium. They might also use clip art if computers are available.

- Show students examples of storyboards (Google “storyboard” to find lots of examples). Find additional information at <http://pbskids.org/bts/makeashort/storyboard/storyboard.html>
- Distribute “Handout Two: A Storyboard.”
- Using this handout, students work on creating visual images of the information they have previously written on their “Telling Your Story Guide.”
- Using the storyboard format, students illustrate the information they wrote. They can include a few words that describe each box. The richer the illustrations are in detail, the more vivid the story can become.

Activity Four: Telling Your Story and What It Means to Take a Stand

- Students have two to three minutes to tell their stories. Allow time for them to practice independently, using the storyboard as a tool for remembering their stories.
- Place students in pairs or small groups of three or four. Students tell their stories to the group members.
- When all students in each group have had the opportunity to tell their stories, ask them to discuss what it means to “take a stand.”
- Process: Bring students back together. Ask them to brainstorm a list of the qualities that people who take a stand seem to have, recording their responses on chart paper or the board. Ask, “What qualities do you need to take a stand?” Allow time for ten responses. Go through the list, asking students to raise their hands when you read the quality that they consider most important in taking a stand.
- Circle the response that gets the most votes.
- Ask students why they think that quality was chosen most often, and discuss their answers. (Students will likely choose a quality related to courage, but be prepared to be surprised.) Students’ discussions will begin to build a group understanding of taking a stand.
- Give students five minutes to think and write about what they have learned about taking a stand.
- For homework, ask students to continue thinking about taking a stand by responding to the following prompts:
 - Can one person make a difference?
 - What impressed you about people who took a stand?
 - Why?
 - What was most memorable about the ways people overcame difficulties? Is it always a good idea to take a stand for something you believe in, even if it is not popular? Why or why not?

Activity Five: Related Math Activity Using Scatterplots

Materials

- Graph paper
- Pencils
- Rulers
- Colored pencils
- Spaghetti
- Computer with Internet Access

Procedure

- Students read the Introduction from Aboard the Underground Railroad at the National Register of the Underground Railroad.
<http://www.cr.nps.gov/nr/travel/underground/ugrrintr.htm>
- Place students in groups of four for this activity. Each group examines the data on The National Register of the Underground Railroad at:
<http://www.cr.nps.gov/nr/travel/underground/states.htm>
Their discussions should focus on the guiding questions (see Activity Four above) which can be placed on the board or chart paper.
- One member of the group, the Recorder, writes the name of each state represented on the register and records the number of sites for each state.
- Each group plots its data on a scatterplot. Scatter plots and linear relations are explained at:
<http://www.statcan.ca/english/edu/power/ch9/scattergraphs/scatter.htm>
- Students plot several combinations of data sets and look for relationships in the scatter plots. They identify those data sets that suggest linear relationships and those with no apparent relationship at all.
- Ask students to examine the numbers for New England states, Midwestern states, and Mid-Atlantic states and create a scatterplot for each region using the combined number of sites for each region.
- Give each group a piece of spaghetti to use as a line on their scatter plots that best represents the relationships.
- Group discussion: Students develop a rationale for why they positioned their “best fit” line as they did.
- One group member presents the data sets to the whole class.
- Process with the class: What did you learn from the data about people and taking a stand?
- Direct students to write a reflective journal entry about what they learned from the activity.

Notes to Teacher

For additional information about storytelling and storyboarding, see: Maguire, Jack (1998). *The Power of Personal Storytelling: Spinning Tales to Connect With Others*, New York: Jeremy P. Tarcher/Putnam

Definition of Storytelling

* The National Council of Teachers of English offers the following definition of storytelling (<http://www.ncte.org/about/over/positions/category/curr/107637.htm>):

“Storytelling is relating a tale to one or more listeners through voice and gesture. It is not the same as reading a story aloud or reciting a piece from memory or acting out a drama—though it shares common characteristics with these arts. The storyteller looks into the eyes of the audience and together they compose the tale. The storyteller begins to see and re-create, through voice and gesture, a series of mental images; the audience, from the first moment of listening, squints, stares, smiles, leans forward or falls asleep, letting the teller know whether to slow down, speed up, elaborate, or just finish. Each listener, as well as each teller, actually composes a unique set of story images derived from meanings associated with words, gestures, and sounds. The experience can be profound, exercising the thinking and touching the emotions of both teller and listener.”

Background Information on Storytelling

“Stories are the threads which bind nations, cultures, and families together. Just as there is no culture without stories, no childhood or education is complete without the magic of shared stories. Stories allow all children, regardless of age, culture, or ability, instant access to a larger world, in terms of time and space, than the one in which they live. (Cabral and Manduca, 1997)

Storytelling is an ancient art. Before there was the written word, early societies used stories to teach, to pass down beliefs and traditions, to entertain, and to keep oral records of historical events. In some societies, the central role of storytelling diminished over time with the emergence of the written word. In other cultures, storytelling has consistently played a central role in passing on cultural knowledge, factual information, morals, themes, and understandings about life. There is a renewed interest in storytelling as an educational tool for (2) exploring values, (3) teaching listening, (4) supporting the language development of English Language Learners, and (5) helping students make sense of events in their lives (Cabral and Manduca, 1997). Hamilton and Weiss, in *Children Tell Stories* (2005), suggest that storytelling promotes students' love of language and listening skills; enhances their vocabulary, comprehension, and recall; kindles their imaginations; and advances their writing skills.

Telling Your Story

What was the issue?	
Why did you feel that you had to take a stand?	
What action did you take?	
What did others think of your action?	
Did anyone help you? Why or why not?	
What difficulties arose? How did you deal with them?	
What was the outcome?	
What did you learn about taking a stand?	

A Storyboard

Learning Experience Two

Walking Tour of the Underground Railroad

Overview

Students participate in a community-based exploration of the New Bedford Underground Railroad by visiting sites and routes of escaped slaves. The tour may be a self-guided tour or it may be guided by a knowledgeable local historian. As an alternative to the walking tour, or as background for the tour, students may take a virtual tour using this website:

New Bedford Whaling National Historical Park
The Underground Railroad, New Bedford PDF Version
<http://www.nps.gov/archive/nebe/undergrnd.htm>

Evaluation

After the walking tour, each student writes a personal reflection in response to the three guiding questions (see “Procedure” below). Students reflect on the relationship between belief systems, actions, and sense of responsibility regarding the New Bedford Underground Railroad. Students incorporate drawings and/or photographs they gathered on their tour to amplify their thinking. These images and pieces of writing are the first entries in their sketchbook/journals which they will keep throughout the course of this unit. These journals will become part of the evaluation process as they indicate learning and thinking over time.

Activity One: The Hook

Materials

- Sketchbook/journal
- Internet Access or Materials on New Bedford’s role in the Underground Railroad
- Handout One: Walking Tour Preparation

Procedure

- Place students in groups of three or four. If there is no access to the Internet, select materials about New Bedford’s role in the Underground Railroad and make them available to groups.
- In preparation for their walking tour, instruct the groups to investigate various websites (see below) that reference the New Bedford Underground Railroad. Their investigations are guided by the following

questions. Model this for the entire class so students understand how to answer each question (particularly the one that asks for big ideas):

- Why was New Bedford an attractive destination for runaway slaves?
- What people had major roles in the New Bedford Underground Railroad?
- What important big ideas and feelings do your investigations bring out about the New Bedford Underground Railroad (e.g., freedom, taking a stand, helping others, facing the unknown, injustice, fear, hope, opportunity, etc.)?
- Websites:
 - New Bedford Historical Society Underground Railroad After School Program <http://www.newbedfordhistory.org/ugrasp.html>
 - <http://www.teachervision.fen.com/u-s-civil-war/lesson-plan/4969.html>
 - <http://www.nps.gov/nebe/undergrnd.htm>
 - <http://www.ci.newbedford.ma.us/SERVICES/LIBRARY/BibliographyPathfinder.htm>
- Instruct students to respond to the questions in small group discussions.
- Process with the class, one question at a time. Create a master list of responses on the board or on an easel pad that can remain in class for the duration of this unit.

Activity Two: The Walking Tour Preparation

- Instruct students to copy the master list (above) into their journals. Ask students to select the five responses that are of greatest interest to them and to write a sentence or two explaining why they chose each one.
- Explain to students that they are about to go on a “Treasure Hunt” for images that represent people, places, and big ideas about the Underground Railroad. Distribute and review “Handout One: Walking Tour Preparation.”
- Specifically, explain that students are to answer the following question: “What images can you find to represent the ideas of the New Bedford Underground Railroad?” These can be images of actual people and places, but they can also be symbols for ideas. (For example, a harbor can represent safety; the sea can represent the way to freedom.)
- Discuss with students the meaning of the word “metaphor.” Symbols in art are similar to metaphors in writing. This website provides a discussion of metaphors and symbols in poetry: <http://library.thinkquest.org/J0112392/>

<p>Note: See page 47 of this curriculum module for further instruction about generating symbolic imagery.</p>

- Discuss the process of the walking tour:
 - What students can expect to see and hear

- How students can focus on seeking and gathering imagery during the tour with sketchbooks and/or cameras
- Why it is important to collect information and notes to answer the original “hook” questions through note-taking
- Discuss etiquette. Ask students what they believe should be proper and respectful behavior on a guided tour, including:
 - Listening attentively.
 - Staying with the group
 - Treating other members of the class and people on the street with courtesy when moving through the city.

Note: Teachers are encouraged to have students mutually construct the rules of proper behavior through group discussion.

Activity Three: The Walking Tour

Materials

- Sketchbooks and/or notepads
- Pencils
- Cameras (optional)
- Tote bags for gathering brochures and other literature
- Completed Handout One: Walking Tour Preparation
- Handout Two: Walking Tour

Procedure

- Students participate in the Walking Tour. They should be encouraged to ask questions and to pause for photographs and sketches. Be prepared for weather conditions; and, of course, follow school procedures for field trips.
- During the walking tour, discuss ideas for photographs and sketches as students create them:
 - Students consider their photographs and sketches not only as literal records of places visited, but should also consider seeking out symbolic and metaphorical images. For example, photographs taken of doorways of landmark buildings may be thought of as “doorways to freedom.” Later, these images will be used in an accordion book and Final Assessment quilt, mural or tribute piece.
 - Do they observe colors or textures that represent the feelings or ideas of the Underground Railroad? For example, images of light reflecting on the water in the harbor may symbolize the hope of safe passageways across water.
- Upon returning to the classroom, students write their immediate personal reflections concerning the imagery they have gathered.
- Distribute and complete “Handout Two: Walking Tour.”

Activity Four: Creating Individual Accordion Books that Portray Imagery and Insights

Materials

- Oak tag or heavy drawing paper
- Cardboard
- *Yes! Glue* or Glue Sticks
- Scissors
- Colored pencils and/or markers
- Crayons
- Lined paper
- Ribbon or string
- Tape
- Photographs
- Sketches
- Tour brochures
- Personal written reflections and notes

Teachers' Note:

Prepare a physical model of an accordion book in advance of the student activity. The pages should be blank so students will not be influenced by your ideas and feelings. Your model should allow you to explain that accordion books allow the full sequence of pages to be viewed simultaneously when opened. Students think of each individual page as well as the flow from one page to the next. The book can be arranged by themes in response to the questions. This organizational process encourages students to make connections and present a cohesive description of their thinking. Directions for creating accordion books can be found at these websites:

- <http://www.dickblick.com/lessonplans/2006accordionbooks/Default.asp>
- <http://www.danielsmith.com/Learn/Articles/Folded-Accordian-Books.asp>
- <http://www.uiowa.edu/~artlearn/ASJHR/AccordionConceptBooks.htm>

Procedure

- Students now use their notes, reflections and images to process a more in-depth understanding of what they learned on the tour in response to the Essential Questions. Conduct a class discussion of their ideas and feelings based upon their initial writing, thinking, and observations.
 - Do students have differing perspectives?
 - What is the strongest evidence collected in support of their viewpoints?
 - What do students want to learn more about?
 - What visual imagery effectively captures ideas?
- Students create accordion books that describe important understandings from their tour. The book will combine writing and images.

- Students present their books to the class. Prior to presentations, remind students to be respectful and supportive of presenters. Presentations should be guided and evaluated by the following prompts:
 - How is my book is organized?
 - How does my book represent the ideas and feelings I discovered on the tour?
 - What new insights did I discover through the process of creating my book?
- Final journal reflection and homework: Ask students to write you a letter that answers one of the Essential Questions.

Extended Activity

Once students have learned how individuals and groups of people in New Bedford took responsibility for helping fugitives escape the injustice of slavery, discuss the following with students based upon their learning:

- Are you aware of any unjust situations in your school or community? Describe examples of injustice.
- Why do you consider them injustices? Why do they conflict with your belief systems?
- What might you do about even one of them? How can you take a stand to address an injustice that conflicts with your belief system?

LE 2 Handout One

Walking Tour Preparation

Image	What do you see in the image?	What feeling or idea does that image suggest to you?	What could represent or symbolize the idea or feeling of this image?	Why?

LE 2 Handout Two

Walking Tour

1. Why was New Bedford an attractive destination for runaway slaves?
2. What people had major roles in the New Bedford Underground Railroad?
3. What are the important places of the Underground Railroad in New Bedford?
4. What are the important ideas and feelings of the New Bedford Underground Railroad, e.g., freedom, taking a stand, helping others, facing the unknown, injustice, fear, hope, opportunity? .
5. What images and symbols can represent ideas?

Learning Experience Three

Spirituals: Secret Codes of the Underground Railroad

Overview

Guiding Question: How did words and music with multiple meanings teach and inspire slaves?

Students explore aspects of the experience of a slave's escape to freedom through the Underground Railroad. First, students consider what the life of a slave might have been like. Next, they investigate the choices available to slaves—to stay or to try to escape through the Underground Railroad. Finally, students examine spirituals, the songs that contained coded information about escape routes and dangers as well as messages of encouragement. This Learning Experience includes information from the National Geographic website [The Underground Railroad](#).

Materials

- Classroom-sized map of Eastern U.S., also showing Tennessee and Ohio
- Computer with Internet access
- Handout One: 'Follow the Drinking Gourd'
- Handout Two: 'Wade in the Water'

Activity One: Escape to Freedom – Activating and Assessing Prior Knowledge

- Ask students to share their ideas about the various aspects of slavery.
- Record their ideas on the board or chart paper.
- As you record their ideas, place them in categories them (physical, emotional, intellectual hardships, etc.). Don't tell students the basis for your categories.
- When all students have had the opportunity to respond (use wait time so that as many students as possible get to offer their ideas), ask students to read the lists (the categories you created) and identify the topic of each list. They should write the categories they come up with in their journals.
- Process with students: What categories do they see? Are there other categories that might have been included that you missed? Accept students' responses as long as they can provide a suitable rationale.
- Journal reflection: Ask students to respond to the following prompts in their journals:
 - How do you think it would feel to be a slave?

- If you were a slave, would you try to escape? Why or why not?
- Present the activity at the National Geographic Internet site: <http://www.nationalgeographic.com/features/99/railroad/j1.html>
- Read the opening paragraph.
- Ask two students who wrote that they would attempt to escape to explain their reasons.
- Ask two students who wrote that they would not attempt to escape to explain their reasons.
- Process with the class.
- Click on “No I’ll stay here.” Discuss students’ reactions to learning that most slaves chose that option.
- Click on “Yes I want to go.” Follow the journey with students as a class, or let them work in small groups at computers, if available. .
- Students engage in journal writing using a 3-2-1 Summarizer:
 - 3 things you learned about slavery.
 - 2 things you learned about the Underground Railroad.
 - 1 question you still have about the Underground Railroad
- Process with the class.
- Explain to students that fugitives escaped by land and water. Students can learn about the relationship of the Gulf Stream to escape routes. For information on the Gulf Stream, see: <http://fermi.jhuapl.edu/student/phillips/>

Activity Two: Spirituals Build Background Knowledge

Teachers’ Note:

The focus of this activity reinforces students’ introduction to the Underground Railroad and will build on their knowledge. Your discussions should reflect the Enduring Understandings and Essential Questions listed in the “Introduction” section of this module. Encourage students to respond to this information.

Initiate the following discussions with students:

- Slave masters were fearful that slaves would plot against them. They were afraid to let the slaves get together, afraid the slaves would talk about their misery or perhaps rise up in rebellion. So they developed the Slave Codes, an intricate set of laws to enable them to oversee the movement and gatherings of slaves. Oftentimes, slaves were not even allowed to worship in church unless a white man was in attendance. Ever-present watchfulness on the part of the slave master made it necessary for slaves to develop ways to communicate their unhappiness and sense of injustice. Slaves were expected to act as if they were happy and content to be slaves. Under the watchful eyes and ears of masters and overseers, they developed coded spirituals and work songs through which they communicated their pain and sorrow. Spirituals provided a way for slaves

- to dream of a day when their labors would be over and they would be free, either through death or the intervention of a just God. The language and imagery of these songs communicated their feelings of hope for the future.
- The Underground Railroad was a secret and illegal activity that enlarged the role and increased the importance of spirituals. All the activities of the Underground Railroad and everyone who participated in them were in violation of the law. For a slave, the journey to freedom was fraught with peril and the risk of capture. Anyone caught assisting a fugitive to flee slavery was punished severely. Secrecy was critical. Fugitive slaves and their allies used spirituals with coded messages and words with double or secret meanings to describe their activities and plans. These and other songs became important conveyers of information as fugitives traveled the Underground Railroad.

Activity Three: “Follow the Drinking Gourd”

- Distribute “Handout One: ‘Follow the Drinking Gourd’.” This handout contains the lyrics to the song.
- Sing or play the song for students. Begin with the first verse. Explain the translation to students. The following information was obtained from <http://quest.arc.nasa.gov/lrc/special/mlk/gourd2.html>. The first verse and its translation are as follows:

**When the sun comes back and the first quail calls,
Follow the Drinking Gourd.
For the old man is waiting for to carry you to freedom,
If you follow the Drinking Gourd.**

- "When the sun comes back" means winter and spring when the altitude of the sun at noon is higher each day.
- Quail are migratory birds wintering in the South.
- The Drinking Gourd is the Big Dipper.
- The old man is Peg Leg Joe. The verse tells slaves to leave in the winter and walk towards the Drinking Gourd. The North Star is at the end of the Big Dipper handle; therefore, the verse is telling the slaves to go north.
- Eventually they will meet a guide who will escort them for the remainder of the trip.

Most escapees had to cross the Ohio River, which is too wide and too swift to swim across. The Railroad struggled with the problem of how to get escapees across. Experience brought the realization that the best time was winter, when the river was frozen, and escapees could walk across the ice. Since it took most escapees a year to travel from the South to the Ohio, the Railroad urged slaves to start their trip in winter in order to be at the Ohio by the next winter.

- Place students in groups of three or four. Read Verse Two to students:

**The riverbank makes a very good road,
The dead trees show you the way,
Left foot, peg foot, traveling on
Follow the drinking gourd.**

- Ask students to choose a Recorder to record their interpretations of the verse.
- Instruct students to interpret each line of the verse.
- Process with the group.
- Explain the third line if needed (see below), but students should be able to interpret the other three lines.
This verse taught slaves to follow the bank of the Tombigbee River north looking for dead trees that were marked with drawings of a left foot and a peg foot. The markings distinguished the Tombigbee from other north-south rivers that flow into it.
- Instruct students work together in their groups to interpret the third verse:

**The river ends between two hills,
Follow the drinking gourd.
There's another river on the other side,
Follow the drinking gourd.**

These words told the slaves that when they reached the headwaters of the Tombigbee, they were to continue north over the hills until they met another river. Then they were to travel north along a new river, the Tennessee River. A number of the southern escape routes converged on the Tennessee River.

- Process with the group.
- Students work in their groups to interpret the fourth verse:

**Where the great big river meets the little river,
Follow the Drinking Gourd.
For the old man is a-waiting to carry you to freedom
If you follow the Drinking Gourd.**

This verse told the slaves the Tennessee River joined another river (the Ohio River). They were to cross that river, and on the north bank, meet a guide from the Underground Railroad.

- Process with the group. Locate a map and ask students to trace the route from the south to the north.

Teachers' Note

A more in-depth discussion of "Follow the Drinking Gourd" and its cultural history can be found online at: <http://www.followthedrinkinggourd.org/>

Activity Four: “Wade in the Water”

- Tell students to read the lyrics to “Handout Two: ‘Wade in the Water’.” These can also be found at:
http://artsedge.kennedycenter.org/content/2035/2035_tubman_wade.pdf
- Sing the song or listen to a recording of it.
- Point out that in this particular spiritual, there is a chorus (words that are repeated throughout the song).
- Ask why students think these words might be repeated several times.
- Record their responses.
- Process to ensure students understand the importance of the repeated phrases: For a runaway slave, remembering them could mean the difference between life and death.
- Call attention to the phrase “wade in the water.” Ask, “What message is being transmitted?” Students need to understand this to understand the message of the spiritual: Fugitive slaves should wade in the water because slave owners used bloodhounds to track them, but the dogs could not follow the scent into the water.
- Jigsaw Activity for “Wade in the Water”:
 - Place students in “jigsaw groups” of three.
 - Assign one of the three verses to each student in the group. Distribute to each student a copy of his/her assigned verse.
 - Students should study and analyze their verses independently. They do not need to memorize the material.
 - Form temporary “expert groups” by having one student from each jigsaw group join other the students assigned to that particular verse. Allow these expert groups time to discuss the meaning of the verse and to prepare and rehearse a presentation that will be made in their jigsaw groups.
 - Rotate among the groups, clarifying, checking for understanding, and confirming that students’ interpretations are consistent with the text.
 - Bring students back to their original jigsaw groups.
 - Instruct students to present their interpretation of the verse individually to their jigsaw group. Encourage students to ask questions.
 - Rotate from group to group, checking for understanding and monitoring student behavior.
- At the end of the jigsaw, instruct students respond to the following prompt in their journals:
 - Explain what each of the three verses means.
 - How do you think the fugitive slaves felt as they listened to this song?
 - If you had to write a spiritual-like song for your own life, what codes (symbols) could you use?

Related Math Activity: Creating Secret Codes

Overview

Because aiding and abetting fugitive slaves was a crime punishable by stiff fines, enslavement, or imprisonment, fugitives were assisted in a veil of secrecy. Music and story were two strategies used by enslaved peoples and those assisting in freeing them from bondage to encrypt messages. Students are presented with a fictional situation in which they need to create their own hidden messages with numbers in order to obtain freedom as they engage in problem solving, communicating, reasoning, connecting, and representing.

Materials

- Paper
- Pencils
- Several books on codes and ciphers, suggestions below:

Top Secret by Paul Janeczko, 2004. Candlewick Press.

Codes, Ciphers, and Secret Writings by Martin Gardner, 1972. Dover Publications.

Cryptanalysis by Helen Fouche Gaines, 1956, Dover Publications.

Games with Codes and Cyphers by Norvin Pallas, 1971. Dover Publications.

The Riddle of the Rosetta Stone by James Cross Giblin, 1990. Harper Collins Publishers.

The Usborne Book of Secret Codes by O'Brien and Riddell, 1997. Usborne Publishing, Ltd.

Teacher Resource website:

Secret Codes http://www.vectorsite.net/ttcode_01.html#m1

Procedure

- Place students in pairs to research various codes that contain numbers. They design a code/cipher system to use in the activity. In addition to designing a code, each pair decides on a hiding place for their code to be placed and found. The library is used here for illustration purposes.

- Separate students into two groups with one partner of each pair in group A and one partner in group B. Groups A and B are placed in different locations, near the library (or other chosen hiding place). Tell Group A they are imprisoned in the room and cannot leave except to visit the library, assisted by a guard (the teacher).
- Tell Group B to free their imprisoned counterparts in Group A.
- Using the coding system they developed earlier, students write the following escape message and leave it in the library for their partners to locate: "Meet me in the hall at half past the hour to escape."
- Group B goes to the library to find the codes left by their partners. Once students successfully decipher the code, they go to the hall to meet their partners.
- Process the activity: Discuss the difficulties the students encountered and compare their experience with that of the slaves and those assisting them during the time of the Underground Railroad.

Evaluation

In pairs, students discuss and then write an assessment of their learning experience:

- What was the code system they worked out?
- Was it difficult for others to decipher? Why or why not?
- What would they have done differently?

Teachers' Notes

Recommended Books:

Thomas, Velma Maia. (2001). *No Man Can Hinder Me: The Journey from Slavery to Freedom through Song*. Crown Publishers.

http://www.amazon.com/No-Man-Can-Hinder-Emancipation/dp/0609607197/sr=8-1/qid=1171037731/ref=pd_bbs_sr_1/105-2698966-7791630?ie=UTF8&s=books

Genovese, Eugene. (1976). *Roll, Jordan, Roll*. Vintage.

http://www.amazon.com/Roll-Jordan-World-Slaves-Made/dp/0394716523/sr=1-1/qid=1171037938/ref=pd_bbs_sr_1/105-2698966-7791630?ie=UTF8&s=books

Carson, Mary Kay. (2005). *The Underground Railroad for Kids*. Chicago Review Press.

http://www.amazon.com/Underground-Railroad-Kids-Slavery-Activities/dp/1556525540/sr=1-1/qid=1171038085/ref=sr_1_1/105-2698966-7791630?ie=UTF8&s=books

Recording:

Steal Away: Songs of the Underground Railroad. Appleseed Recordings.
Website: <http://www.appleseedrec.com/underground/sounds.html>

Web sites:**Pathways to Freedom: Secrets: Signs & Symbols**

<http://pathways.thinkport.org/secrets/music1.cfm>

This website describes how the messages within spirituals were conveyed and features online recordings for listening to the music.

Footsteps African American History

<http://www.footstepsmagazine.com/>

Among other resources, this website features a link to a National Geographic virtual Underground Railroad journey.

Follow the Drinking Gourd

Verse 1

When the sun comes back and the first quail calls,
Follow the drinking gourd.
For the old man is awaiting for to carry you to freedom,
If you follow the drinking gourd.

Verse 2

The riverbank makes a very good road,
The dead trees show you the way,
Left foot, peg foot, traveling on
Follow the drinking gourd.

Verse 3

The river ends between two hills,
Follow the drinking gourd.
There's another river on the other side,
Follow the drinking gourd.

Verse 4

Where the great big river meets the little river,
Follow the Drinking Gourd.
For the old man is a-waiting to carry you to freedom
If you follow the Drinking Gourd.

Wade in the Water

Chorus:

Wade in the water (children).
Wade in the water.
Wade in the water.
God's gonna trouble the water.

Verse 1:

If you don't believe I've been redeemed,
God's gonna trouble the water.
I want you to follow Him on down to Jordan stream.
(I said) My God's gonna trouble the water.
You know chilly water is dark and cold.
(I know my) God's gonna trouble the water.
You know it chills my body but not my soul.
(I said my) God's gonna trouble the water.
(Come on let's)
Repeat Chorus

Verse 2:

Now if you should get there before I do,
(I know) God's gonna trouble the water.
Tell all my friends that I'm comin' too.
(I know) God's gonna trouble the water.
Sometimes I'm up Lord and sometimes I'm down.
(You know my) God's gonna trouble the water.
Sometimes I'm level to the ground.
God's gonna trouble the water.
(I know) God's gonna trouble the water.

Repeat Chorus two times

Learning Experience Four

Stories of the Underground Railroad

Overview

In this Learning Experience, students are introduced to stories written by fugitive slaves. These slave narratives chronicled the horrors of slavery and became weapons in the fight for freedom.

Evaluation

- Through reflective writing and/or visual art, students convey their understanding of the difficulties the authors experienced in their daily lives.
- Students identify how the narratives could have the power to change popular opinion about the nature of slavery in the U.S. and around the world.

Materials

- Chart paper
- Markers
- Paper
- Pencils
- Handout One: Stories of the Underground Railroad
- Handout Two: Interpreting a Narrative
- Handout Three: Ideas for Visual Interpretation

Background Information

Many of the fugitives who settled in New Bedford wrote narratives chronicling their experiences and thoughts on democracy and freedom. The slave narrative is the first African-American literary genre, and it was a powerful response to the inhumane institution of slavery. These narratives became a major component of a long campaign for the abolition of slavery both in the United States and abroad. Narratives were powerful testimonies to the horrors of slavery and served as potent weapons for changing many hearts and minds in a society that prided itself on supporting liberty and freedom, while holding men and women of color in bondage.

The existence of slavery and the contents of slave narratives reflected a belief that dated back to the 15th century—the belief that Africans and people of color lacked the intelligence to think and reason and were intellectually inferior to Europeans. While chronicling the horrific nature of bondage, the slave narratives

illustrated the humanity of people of African descent as well as their intellect in arguing the case for social justice and the abolition of slavery. The narratives also illustrated the evils of slavery and were a potent juxtaposition to pro-slavery arguments.

In 1789, Olaudah Equiano wrote the first autobiographical account written by an enslaved African. Over the next century, hundreds of slave narratives were written, illustrating the evils of slavery while chronicling the authors' feelings and insights on their experience. These narratives are excellent primary sources that are easily accessible to students on line and in print.

Many of these narratives also included details on the Underground Railroad and the support and help fugitives received from those who were sympathetic to their plight. This learning experience includes the narratives of men and women who endured the evils of slavery but escaped and found their way to New Bedford, Massachusetts. Some of the fugitives listed in the narrative section of this lesson lived in New Bedford for years, while others just passed through on their way to Canada, Europe, and other countries where slavery had been abolished.

Activity 1: Using Primary Sources: Activating and Assessing Prior Knowledge

Overview

Students share their understanding of primary source material and read a primary source slave narrative. They consider key questions about the primary source.

Procedure

- Ask students to share some ideas about what they believe was the daily experience of slaves in America. Record all their ideas on the board or on chart paper, regardless of their accuracy.
- Ask students how they might confirm the accuracy of their ideas. What sources might they use? Accept all responses, which might include history books, websites, non-fiction books, teacher discussions, autobiographies, biographies, photographic images, movies, or newspaper articles of the time. Make a list of these sources on the board or on chart paper. Label the list "Sources."
- Tell students they will be reading a piece of text that is called a *primary source*. After reading and discussing the text, they will be asked to answer some questions and devise a definition of the term *primary source*. Discuss the possible meanings of the word *primary*. Make a list of the meanings students provide. This might be an opportunity to discuss

- multiple meanings of words. Based on students' responses, ask them to write a definition of *primary source* in their journals or on a piece of paper.
- Place students in groups of four. Assign the following roles to students:
 - Recorder (takes notes about the discussion)
 - Discussion Director (leads students through a discussion of the questions)
 - Passage Picker (chooses a passage that s/he finds interesting, moving, sad, surprising, or some other response.)
 - Distribute "Handout One: Stories of the Underground Railroad." Review the following questions with students before they read the text to set a purpose for their reading.
 - Who is telling the story? What is it about?
 - How do you know the author experienced the event firsthand? What evidence is in the story?
 - What do you think the author's purpose was in writing this story? (Did the author wish to inform or persuade others or tell the story for personal reasons?)
 - Was the event recorded during, immediately after, or a long time after the event?
 - Ask students to read "Childhood" from *Incidents of a Slave Girl, Seven Years Concealed* by Harriet Jacobs. Explain to students that Harriet Jacobs was a fugitive who reached New Bedford. This reading is available at http://www.gutenberg.org/catalog/world/readfile?fk_files=47566&pageno=6
 - Instruct students to discuss and answer the questions. The Discussion Director leads the discussion. The Recorder writes the agreed upon responses.
 - Process the responses with students in a discussion.
 - Instruct the Passage Pickers to read the passages they selected to the class and explain why they chose those particular passages. Tell students that "Childhood" is a *primary source*. Ask students to go back to the original definitions they wrote for the term *primary source*. Ask them to revise their definitions based on what they read and discussed. Then ask each group to devise a definition for *primary source*.
 - Discuss *primary* and *secondary sources* with students. (Teachers' Note: You might use a Venn diagram for your discussion. For example, see: http://teachers.teachnology.com/web_tools/graphic_org/venn_diagrams/.)
 - *Primary sources* are actual records that have survived from the past, such as letters, photographs, articles of clothing. *Secondary sources* are accounts of the past created by people writing about events sometime after they happened.
 - For example, your history textbook is a *secondary source*. Someone wrote most of your textbook long after historical events

took place. Your textbook may also include some *primary sources*, such as direct quotes from people living in the past or excerpts from historical documents.

- People living in the past left many clues about their lives. These clues include both *primary* and *secondary sources* in the form of books, personal papers, government documents, letters, oral accounts, diaries, maps, photographs, reports, novels and short stories, artifacts, coins, stamps, and many other things. Historians call all of these clues together the *historical record*.
- Ask the class to look at the first list of sources they created at the beginning of the activity. Which of these sources are *primary sources*? Circle those that are correctly identified.

Teachers' Notes

This activity is adapted from The Learning Page of the Library of Congress, "Questions for Analyzing Primary Sources."

<http://memory.loc.gov/ammem/ndlpedu/lessons/psources/source.html>

Additional Sites that help define Primary Sources:

University of Nevada

<http://www.library.unr.edu/instruction/help/primary.html>

Yale University Library

<http://www.library.yale.edu/instruction/primsources.html>

American Library Association

<http://www.lib.washington.edu/subject/History/RUSA/#one>

Activity Two: Interpreting a Slave Narrative

Overview

Students read and then interpret in written and/or visual form an excerpt of a primary source slave narrative. Possible readings can be found on the following websites. **The teacher should review these readings and determine which chapters to read before making them available to students.** The following narratives are written by fugitives who made their way to New Bedford, Massachusetts:

Harriet Jacobs, *Incidents of a Slave Girl. Chapter 2: The New Master and Mistress.* <http://www.gutenberg.org/etext/11030>

Frederick Douglass. *Narrative of the Life of Frederick Douglass, An American Slave*. <http://sunsite.berkeley.edu/Literature/Douglass/Autobiography/01.html>

Henry Box Brown. *Narrative of the Life of Henry Box Brown, Written by Himself*. <http://docsouth.unc.edu/neh/brownbox/brownbox.html>

Procedure

- Place students in groups of four.
- Select an excerpt of a primary source narrative for each group of four students to read. Ask students to select a recorder for their group.
- Distribute a copy of “Handout Two: Interpreting a Narrative” to each student. This handout contains questions to help analyze the narrative.
- Students in each group take turns reading their assigned excerpts to each other. Students individually write responses to the questions on Handout Two.
- Next, students discuss what they have written on their Handouts. Ask students the following questions:
 - What is the same about the interpretations?
 - What is the evidence from the text that supports these interpretations?
 - What is different about the interpretations?
 - What is the evidence from the text that supports the different interpretations?
 - How is reading this primary source different from reading a history book?
 - Process: The recorder records and summarizes the discussion for the class.
- Ask students:
 - What do you think the public perception of slavery was when these narratives were written?
 - What does the author reveal in this narrative that could change public perception about slavery?
 - Do you think this narrative would help or harm the plight of the slaves? Why?

Activity Three: Visual Interpretation of a Slave Narrative

Overview

During the Walking Tour in Learning Experience Two, students were asked about imagery that could represent the feelings or ideas of the Underground Railroad. For example, images of light reflecting on the water in the harbor may symbolize the hope of safe passageways across water. Pictures can tell stories and convey feelings. In Activity Three, students deepen their thinking about symbolic and metaphorical imagery by considering how to represent the perceived feelings of

the narrator in a work of art. Each element in their work of art should represent some type of considered meaning.

Materials

- 12 X 18" white paper
- Colored pencils/colored markers /crayons
- Magazines for collage
- Glue sticks
- Scissors
- Colored paper
- Handout Three: Ideas for Visual Interpretation

Procedure

- Ask each student to recall the symbolic imagery they discovered on the Walking Tour. Tell the students to share and review some of those ideas with the class. Make a list on the board.
- Ask students to review what they have written about how they think the author of the narrative felt. Ask them to present evidence within the narrative for these conclusions. What passages describe or suggest the author's feelings?
- Distribute "Handout Three: Ideas for Visual Interpretation." Ask each student in the group to complete Handout Three by making a list of the perceived feelings, the events that caused them, and images that could represent those feelings. Discuss the following considerations:
 - Colors: How can colors represent feelings? Consider: Light, Dark, Bright, Soft, Contrasting Colors, Harmonious Colors. Color can be interpreted in personal ways and need not be a standard interpretation. For example, green can represent hope (springtime, rebirth) but can also represent jealousy (green with envy).
 - Lines: How could lines suggest a feeling? Thick and bold, jagged, slashing lines, spirals, light lines, cross-hatched lines, etc.
 - How can symbolic images suggest feelings? What would be good symbols for freedom? For lack of freedom? For fear? For pain? For hope? For anger? For surprise? For sadness?
- Each student uses the ideas generated in the handouts and group discussion to create a piece of artwork that represents a feeling or range of feelings expressed about one or more of the events in the narrative. Students may use collaged images, colors, and shapes, as well as drawn images. Remind students that each element of their design or image should contribute to the meaning of the piece. Colors, shapes, symbols, lines and images all matter.
- Students present their artwork to their groups. Their presentations should begin with this statement: I created this artwork about the following event(s)_____.

- Group members respond to the following questions:
 - What do you see?
 - What feelings do you think the artist was trying to convey?
 - What do you think is effective about the artwork?
 - It is important to keep this discussion positive and respectful of the artist and of each other.
- Process with the group.

This Activity will be followed by Learning Experience Five, “Retelling a Narrative,” in which students will retell their narratives to other students.

Ideas for Extended Study

Teachers may want to compare the arguments that supported slavery to the arguments and harsh realities that were exposed through the narratives. The PBS site *Slavery and the Making of America* provides information which could inform such a discussion:

<http://www.pbs.org/wnet/slavery/teachers/readings7.html>

This is a website from the National Archives: *Teaching With Documents: Fugitives From Labor Cases*:

<http://www.archives.gov/education/lessons/fugitive-cases/>

Narratives of Fugitives (Most available online)

Narrative of William Wells Brown, An American Slave, written by Himself (1849) UNC Library <http://docsouth.unc.edu/fpn/brownw/brown.html>

A Family Redeemed from Bondage; Being Rev. Edmond Kelley, His Wife and Four Children - Edmond Kelley (1851) UNC Library <http://docsouth.unc.edu/neh/kelley/menu.html>

Running a Thousand Miles for Freedom; or; The Escape of William and Ellen Craft from Slavery – William and Ellen Craft Project Gutenberg <http://www.gutenberg.org/etext/585>

Personal Memoir of Daniel Drayton, for four years and four months a prisoner (for charity’s sake) in Washington Jail. Including a narrative of the voyage and capture of the schooner Pearl - Daniel Drayton (1853) Project Gutenberg <http://www.gutenberg.org/etext/10401>

Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies -- Edited by John Blassingame

<http://www.rhodes.edu/library/pathfinders/slavenarratives.html>

Still, William. (1872). The Underground Railroad. Project Gutenberg
<http://www.gutenberg.org/etext/15263>

Grover, Kathryn. (2001). The Fugitive's Gibraltar: Escaping Slaves and Abolitionism in New Bedford, MA. University of Massachusetts Press
http://www.umass.edu/umpress/fall_00/grover.html

God Made Man, Man Made the Slave, The Autobiography of George Teamoh - George Teamoh (1883)

Websites of Interest

The University of North Carolina has an excellent site with hundreds of slave narratives transcribed. Many of these individuals wrote their own narratives or dictated their experiences. Each of the narratives referred to in this lesson, (except for George Teamoh) can be found at this web site.

North American Slave Narratives and Documenting the American South
<http://docsouth.unc.edu/neh/index.html>

The Harriet Jacobs Papers <http://harrietjacobspapers.org>

Frederick Douglass Papers, American Abolitionism Project, Indiana University
<http://www.iupui.edu/~douglass>

Freedmen and Southern Society Project, University of Maryland
<http://www.history.umd.edu/freedmen>

Slavery and the Making of America, <http://www.pbs.org/wnet/slavery/>
Includes lesson plans for K-12 teachers on the Underground Railroad, and the struggle to end slavery.

The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, <http://www.yale.edu/glc/info/links.html>

The Center has hundreds of links to web sites of interest to the study of the Underground Railroad as well as other areas addressing slavery, African American history, and the abolition movement. The Center also has a focus on the contemporary resistance against slavery around the world.

Report of an Escape Attempt, Escape on the Pearl by Mary Kay Ricks, Washington Post, August 12, 1998
<http://www.washingtonpost.com/wp-srv/national/horizon/aug98/pearl.htm>

LE 4 Handout One

Stories of the Underground Railroad

1. Who is telling the story?
2. What is it about?
3. How do you know that the author experienced the event firsthand? What evidence is in the story?
4. What do you think the author's purpose was in writing this story? (Did the author wish to inform or persuade others or was it told for personal use?)
5. Was the event recorded during, immediately after, or quite some time after the event?

LE 4 Handout Two

Interpreting a Narrative

What experiences and observations did the author discuss?

What were the author's difficulties in daily life?

What was the outcome?

What did you find surprising?

How do you think the author felt?

How might this narrative be a powerful weapon for the abolitionist movement?

How could this narrative be used as a tool to change public perception?

Why was this narrative written and why is this narrative important?

LE 4 Handout Three

Ideas for Visual Interpretation

Choose three events from your narrative. Answer the following:

Event One:

What happened?

How do you think the author felt?

What images, colors, or symbols might represent this feeling?

Event Two:

What happened?

How do you think the author felt?

What images, colors, or symbols might represent this feeling?

Event Three:

What happened?

How do you think the author felt?

What images, colors, or symbols might represent this feeling?

Learning Experience Five

Retelling a Narrative with Storyboards and Handmade Books

Teachers or students may choose from either of the two activities that follow.

Activity 1: Storyboarding Based on a Narrative

Overview

Storyboarding promotes the student's ability to visualize, plan, sequence and recall a story. Jack McGuire (1998) describes this process in *The Power of Personal Storytelling: Spinning Tales to Connect with Others*. For this activity, pairs of students orally retell a story selected from the narratives about the Underground Railroad. The students plan the story by creating a storyboard. This lesson builds upon Learning Experience One. Working in pairs, students create a sequential storyboard as a guide to retelling their narrative. The storyboard assists them in thinking about the people, settings, actions, decisions and feelings within their narratives.

Evaluation

- Students present their products to their classmates.
- Students write a written reflection of their learning, describing how creating a storyboard helped them better understand narratives of the Underground Railroad and how storyboarding assisted their understanding and retelling of the story.

Materials

- Large plain index cards or 6 X 9" pieces of oak tag
- Rulers
- Colored pencils or fine-tipped watercolor markers
- Crayons
- #2 pencils and erasers
- Completed Handouts from Learning Experience Four

Procedure

- Divide students in pairs. Each pair of students will use their narrative from Learning Experience Four for this activity.
- Instruct students to make a list of the important scenes, events, issues and ideas in their story. Students should think about key moments, critical

decisions, turning points, character actions, place, time of day and year, appearance of characters, and issues that pertain to the events. Such issues could be unfairness, power, control, persecution, loss, triumph, etc. Use LE 4 Handout One.

- Tell students to draw on a card each aspect of the narrative that helps them recall the events and ideas of the story, indicating the kinds of details that assist memory while showing the action taking place and/or the issues which underlie the events. Storyboard images may be as simple as stick-figures, or may be elaborate illustrations.
- Instruct students to spread their cards out on a table, putting them in order. Ask students: Are there any gaps in your retelling of this narrative? Are there any cards you could include that would help you to better remember to say important things that are not already included? If so, draw on additional cards and put in place.
- Instruct students to number the cards in sequence. They can add important words to the cards, such as names and places. Students can also add words or images that will help them emphasize the manner in which to tell the story, such as “whispering” or “howling wind.”
- Instruct partners to practice telling their story, using their cards. Ask each pair of students to tell their story to one other pair to will help them prepare and feel more comfortable telling the story.
- Using their cards, have each pair of students present their story to the class. Presenters explain what they feel was most effective about their presentation, how it best captured the events and ideas of the narrative, and what was the most challenging to convey.

Extended Activity

Students can add music and movement to their story.

Activity 2: Handmade Books Based on Narratives

Overview

In this activity, each student uses the story or excerpt from their reading of the Underground Railroad as inspiration for a handmade book. Students make a book, put the story in their own words and illustrate their text. In the introduction of their book, students describe what they learned from the story and why they think this particular story is important. An important feature of this handmade book is that students show an understanding of how the person in the narrative may have felt and how the reader interpreted the idea and issues behind the narrative.

Evaluation

Students present their books to their classmates. They describe how making a book helped them better understand narratives of the Underground Railroad and might have changed their thinking. Did it help students better understand how writers of slave narratives changed belief systems and promoted a sense of responsibility? If so, in what ways?

Materials

- 8 1/2" X 11" paper, about 6-10 sheets per student
- Scissors
- Glue sticks
- One 9 X 12" piece of heavy paper, such as oak tag or watercolor paper per student for the cover
- #2 pencils and erasers
- Markers, crayons, colored pencils
- Handouts from Learning Experience Four

Procedure

- Tell students that they are going to create a book that retells and interprets one of the slave narratives.
- Use Handouts from Learning Experience Four. Review the questions with students to set a purpose for their work.
- Ask students to select one of the slave narratives that is important to them. Ask them to reread the narrative. Remind them to review the Handout responses as they read the narrative again.
- Circulate among students to answer questions they may have as they reread.
- When students have completed their reading and review, instruct them as follows:
 - Retell the story in their own words. Write in the third person, using 'he', 'she', or 'they' to tell the story.
 - Write a brief explanation about why this narrative is important to them.
 - Use the information they have completed in the handouts to guide their retelling.
- After completing their retellings, ask students to make a list of the important events and issues in their story. Students should think about key moments, critical decisions, turning points, character actions, place, time of day and year, appearance of characters, and underlying themes of courage, freedom, unfairness, power, control, persecution, loss, triumph, etc. Students can illustrate their stories using symbols and metaphorical imagery (as described in Learning Experiences Two and Four). Encourage students to create imagery that symbolizes ideas or represents feelings, rather than literal, 'realistic' illustrations.

- Discuss with students: For example, in Chapter One of Harriet Jacobs' *Incidents in the Life of a Slave Girl*, the relationship with her grandmother could be represented by an image of helping hands to represent care, an image of a fence to represent protection, or the image of a tree to represent the shelter of family. Colors, shapes, and textures can represent feelings and ideas in a non-objective way. How can you use color and texture to show deep sadness and loss? What colors and shapes might suggest fear or apprehension? What colors might represent courage or compassion?
 - Meet with students as they are compiling their lists to ensure that the information they include will be a viable source of materials for the books they will create.
 - Ask students to put the events in order by numbering them.
 - Ask students to think about which events pertain to big ideas, such as courage, unfairness, loss, triumph, etc. Ask them to consider how symbolic and metaphoric imagery may be incorporated into the book in relation to the events. For example, a student may create a border around a page with imagery and/or colors that represents a journey toward freedom, such as a lantern, a drinking gourd, or a ship.
 - Instruct students to create a "dummy book" by taking sheets of letter-size (8-1/2"x11") paper, folding them in half, then inserting them inside each other. Note that each sheet of paper forms four pages. Students can create simple drawings based on the order of the scenes within the narrative. The "dummy book" will help them plan how many pages will be in their final book. Ask students to write about what they think works well in their dummy book plan? What is giving them the most trouble? Do they need help with any aspect of their plan? Students can be assigned in pairs to help each other problem-solve their designs and to share ideas.
 - Once the dummy book plan is finalized, students can create their final books.
 - Students determine the final number of pages needed for their books, including a title page. Two pages should be added to this number; these pages will be glued to the insides of the cover. Students should consider where the text and illustrations will be placed on the pages in relation to each other. Students should look through illustrated books to see how authors and illustrators have made these decisions.
 - Fold the paper in half. (Fold the stack together.) One piece of paper will create four pages, front and back. Students bind the pages together by either stapling with a long-arm stapler, sewing along the fold, or cutting the paper with a center slot for half the pages, and clipped edges along the fold for the other half, which can then be inserted through the slot and opened.
- Consult information on bookmaking for help. Some suggested websites:
 Dick Blick <http://www.dickblick.com/lessonplans/handmadebooks/>
 Making Books with Children <http://www.makingbooks.com/elastic.html>
- Students write the text and draw the illustrations in their books as planned.

Learning Experience Six

Taking a Stand for Freedom: Final Performances

Culminating Assessments Overview

In this Culminating Assessment, students exhibit, demonstrate and describe their Enduring Understandings and interpretations of Essential Questions through collaborative and individual Final Performances. Students can share this multi-disciplinary, multi-media presentation with each other, other classes, parents, and/or the community.

Students may choose between a handmade cloth or paper quilt for public display; the design of a Public Tribute; the creation of a mural; or, as an extended activity, the writing of a letter to a public official in support of making New Bedford an official Underground Railroad site on the National Register.

The Learning Experiences can be taken a step further by submitting the Public Tribute designs to the Freedom Center, sending their letters to public officials, and/or hanging their Tribute Quilt in a public building.

Evaluation

Students explain and write about their cumulative understanding of the essential questions based on their work within this cumulative assessment.

Teachers' Note:

Use only materials labeled "non-toxic" for these activities.

Activity Choice 1: People Who Made a Difference – Tribute Quilt

For this activity, a group of students will work together to create a narrative quilt in response to the Guiding Questions below. Handouts One and Two at the end of this Learning Experience are worksheets to guide students through this process.

There is a rich tradition of African American quilts (see websites below). The instructions that follow are for a patchwork quilt, created with adult supervision and assistance. If possible, request the help of parent volunteers in advance if the quilt is to be sewn together.

Three options are possible:

1. Sewn cloth block quilt – detailed instructions are given for creating a patchwork quilt created with white or muslin fabric and printed fabric for the borders.
2. Sewn cloth panel quilt – instructions are also provided for a panel quilt which can include painted images or fabric collage appliqué.
3. Paper quilt – as a simpler alternative to cloth, a paper quilt can be made by having each student create a block on paper then gluing it onto a larger piece of mural paper to make a paper quilt. Follow the same planning guidelines.

Guiding Questions

1. What people are important to remember in New Bedford's Underground Railroad?
2. How did these people make a difference?
3. What symbols and metaphors might represent important ideas or events from the New Bedford Underground Railroad?

Teacher Preparatory Resources:

Television

PBS series "The Art of Quilting," March 2007.

<http://www.pbs.org/americquilts/index.html>

and: PBS web page "Quilts in the Classroom"

<http://www.pbs.org/americquilts/classroom/index.html>

Books

Hopkinson, D. (2003). *Sweet Clara and the Freedom Quilt*. Knopf Books for Young Readers.

Accompanying website to *Sweet Clara and the Freedom Quilt*:

http://www.readwritethink.org/lessons/lesson_view.asp?id=127

Ringgold, Faith. (1995). *Aunt Harriet's Underground Railroad in the Sky*. Dragon fly Books.

Wahlman, M. Southwell. (2001). *Signs and Symbols: African Images in African American Quilts*. Tinwood Books.

Websites:

African American Quilting Traditions:

<http://xroads.virginia.edu/%7EUG97/quilt/atrads.html>

Faith Ringgold:

<http://www.faithringgold.com/ringgold/default.htm>

Harriet Powers' Quilt:

<http://xroads.virginia.edu/~UG97/quilt/harriet.html>

Threads of Freedom

http://www.oberlin.edu/external/EOG/threads_of_freedom/threads2.html

The Hook

Read the book *Tar Beach* by quilt artist and author Faith Ringgold and view the quilt "Tar Beach." <http://www.faithringgold.com/ringgold/d06.htm>. Discuss the ways in which the quilt visually represents the story. How does the artist use signs, symbols and fantasy to convey the meaning of the story in the quilt? Explore the website and use the following discussion questions while viewing the quilts online:

- In what ways does the artist combine words and images in her work?
- What ideas are represented in a particular quilt?
- How does the design of the quilt support the ideas? The design can include placement of images, contrast, balance, harmony, texture, mood or feeling, shapes, etc. See:
- http://en.wikipedia.org/wiki/Design_principles_and_elements
- Why are the choices of color important to the idea?
- What symbols or metaphors are used?

PATCHWORK QUILT

Materials

- 12.5" X 12.5" squares of white 100% cotton or muslin, prepared from pre-washed fabric
- 12" X12" squares of drawing paper
- Black Sharpie markers
- Fabric markers, fabric crayons, fabric paints
- Freezer paper
- #2 pencils and erasers
- Iron/ironing board
- Needles and thread, or sewing machine
- Varied fabrics for borders and backing
- Batting

Organizing Individual Ideas

- Each student creates a block (a square of fabric) that represents an individual's contribution to New Bedford's Underground Railroad.
- **Prompts:** Use Handouts One and Two at the end of this section.
- After choosing a person to represent, each student writes a story summary of why s/he most admires that person.
- Each student seeks out images that could represent who they chose, the person's contribution, some aspect of his or her story, or symbols that represent the person's contribution. The book *Signs & Symbols* (above) may be helpful.
- Students do a variety of sketches of ideas for their quilt block on square pieces of 12" X 12" paper using pencils, crayons and/or markers.
- The group then meets to discuss how each student's block contributes to the overall quilt. Some questions to ask: What is the variety of people and contributions represented? Are there duplications or omissions? How can we begin to think about organizing the quilt blocks into a cohesive whole? Will there be a central explanatory or title block? How should the blocks be meaningfully and visually arranged? Will other blocks be added for visual and historical interest, such as images or symbols of historic sites in New Bedford?

Creating the Quilt Blocks

- On a 12 X 12" piece of drawing paper, students create the final design that symbolizes their person's story or contribution. For example, the design may include an image of the person, a scene from the story of that person, and/or symbols representing what the person did.
- The drawing is placed under the fabric square and traced with a permanent marker. (Note that the fabric must be pre-washed before cutting into the squares, or it needs to be fabric without sizing.)
- Iron freezer paper onto the back of the fabric square for stability (with adult supervision). There will be a ½" border on the fabric for the seam allowance.
- Color the image with fabric markers, fabric paints or fabric crayons. Follow manufacturer's directions for setting the image. Each student signs her own block.

Working with the Border Strips

- Once the images have been set (typically heat-set with an iron), a fabric border is sewn around the edge of each block using a ½" seam. Students may then write about their person in this border using a Sharpie or fabric marker. (Note: Do not write in the ½" seam allowance. A suggested finished border size is 2-3", so leaving ½" seam allowances means that

- the strip of fabric for the border needs to be 3-4" wide. The fabric should be light enough so that the marker printing will be visible.)
- Lay all the blocks with their borders on a large table or the floor. How do they look together? What is the best order for the blocks? Are other blocks needed? Does it tell a complete story of inspiring people from the Underground Railroad?
 - All the blocks are sewn together and then quilted with batting, backing and binding. See quilt books for instructions. Rather than being quilted to hold the fabric sandwich together, the quilt could be tied at the intersection of each block. (The assembly of the quilt can be done with adult help and supervision or by volunteers).

PANEL QUILT

Materials

- Pre-washed 100% white cotton panel, size desired for group image
- Freezer paper
- Fabric markers, fabric crayons, fabric paints
- Drawing paper
- White paper from a roll
- Iron/Ironing Board
- Needles and thread, or sewing machine
- Varied fabrics for borders and backing
- Batting

Panel Quilt Activity

- As above, each student will create drawings based on their study of those who made a contribution to New Bedford's Underground Railroad. The drawings can be enlarged or reduced on a copy machine, and the drawings can be printed on transparencies for projection of larger images.
- Students work together to plan an overall design for the panel based on individual drawings. This is done on a roll of paper, placing individual images where they will go. Thought should be given to a unifying element so that the design is seen as a cohesive whole. Trace the drawings on the paper so the final design can be clearly seen in actual size. It is helpful if the design is either darkly drawn in pencil or with a permanent marker.
- Trace the overall design onto the white cotton panel with Sharpie or fabric markers.
- Press freezer paper on the back of the fabric panel for stability (with adult supervision).
- Students color the design with the fabric markers, paints or crayons. Set according to manufacturers' directions.

- Students can add appliqué colored fabrics to the panel with fabric glue. This adds to the variety of the quilt.
- Students can further embellish the quilt with buttons, beads, sequins, etc.
- Sew a border around the panel with colorful fabric. The panel and border is placed atop batting and backing, then stitched according to quilt making procedures which can be found in quilting books. Bind the quilt (with adult help and supervision or by volunteers).

Final Assessment Choice 2: Planning a Public Tribute to the Underground Railroad

For this Learning Experience, students plan the design for a public tribute to the Underground Railroad. Students will follow the detailed instructions found on the Freedom Center website (below).

Resources

The Underground Railroad: New Bedford
 A walking tour brochure developed by National Park Service
<http://www.nps.gov/nebe/brochure/ugrr.pdf>

National Park Service Underground Railroad Network
www.cr.nps.gov/history/ugrr.html
 A Pathfinder for the Underground Railroad, Prepared by the staff of the Youth Services Division, New Bedford Free Public Library
 This extensive reading list is divided by category and grade with all titles available in the New Bedford library.
<http://www.ci.new-bedford.ma.us/services/library/BibliographyPathfinder.htm>

Teacher Vision offers a lesson plan that focuses on New Bedford and the Underground Railroad.
<http://www.teachervision.fen.com/activity/slavery.4971.html>

Whaling Crew Lists from 1810 – 1925
 The New Bedford Public Library has a comprehensive data base of men and whaling ships on voyages from New Bedford between 1810 and 1925. The site is a great source for primary information on whalers; the database is searchable via the internet.
<http://www.ci.new-bedford.ma.us/services/library/whalingproject/whaling.htm>

Final Assessment Choice 3: Creating a Mural in Tribute to the New Bedford Underground Railroad

For this activity, a group of students works together to create a painted mural in response to the Guiding Questions below. Handouts One and Two at the end of this Learning Experience are worksheets to guide students through this process.

The purpose of this mural is to honor and tell the stories of those people of the New Bedford Underground Railroad who risked or lost their lives to escape slavery and reach freedom; to honor those people who assisted them; and to recognize the important themes of responsibility, freedom, and beliefs toward actions.

The mural may contain representational and/or symbolic imagery. Students can create the mural on a wall, on mural paper, or on moveable panels, such as canvas or plywood. The procedure is described below.

Preparatory Teacher Resources

How to Paint a Mural

http://www.ehow.com/how_17473_paint-wall-mural.html

Guiding Questions

1. What people are important to remember in New Bedford's Underground Railroad?
2. How did these people make a difference?
3. What symbols might represent important ideas or events from the New Bedford Underground Railroad?

It is suggested that the process be documented with photographs if possible, which can be used during the unveiling of the mural.

The Hook

Discussion: What visual devices are used in the murals you find effective? Examples include designs done in grids, montage, non-realistic (symbolic) color, varied proportions, unusual perspective and points of view, repetition, symbols, exaggerated expressions, etc.

Materials (for a Wall Mural on a Painted Wall)

- 9”X12” drawing paper
- Pencils
- Write-on transparency film
- Fine Sharpie markers

- Overhead projector
- White latex wall paint
- Non-toxic flow acrylics, such as Winsor & Newton Galeria
- Paint brushes for acrylic paint in a variety of round and flat sizes
- Palettes for mixing colors, such as Styrofoam meat trays, plastic disposable plates, or disposable palettes
- Water containers
- Paper towels

Teachers' Note

All materials should be labeled non-toxic. If painting directly on a wall, the wall surface should be prepared by an adult. The mural is best painted on a clean wall coated in white or cream-color latex paint.

Planning the Concept

- The number of students involved depends upon the size of the mural. An entire class can be involved, or a smaller group of six to twelve could create the mural.
- Based on their readings and studies of the New Bedford Underground Railroad, small groups of three to four students brainstorm ideas for a mural. Use Handout Three for brainstorming ideas for the mural. Students select one idea or combine ideas to present to the larger group.
- The teacher acts as the moderator of the discussion but guides students toward their own ideas and decisions. One way to arrive at consensus is by voting. It may also be possible to combine varied ideas into one mural.
- It is important to find a way to visually tie the mural together. How will the mural be “read”—from left to right, top to bottom? What will carry the eye through the design? A rough sketch of the entire mural is created by selected students. This sketch is merely a plan or “blueprint” of where different elements will be placed.

The Mural Design

- Once the concept for the mural is determined, each student is in charge of a portion of the mural. Students gather whatever references are needed for their piece of the mural and create rough sketches on paper in pencil.
- Final sketches are created on 8.5” X 11” paper.
- Sketches are transferred to transparency film by hand with a Sharpie marker or via a copy machine. (See website above for help.)
- The images are projected onto the wall. Images may be made larger or smaller by moving the projector. Students should refer to the overall sketch, but they should view the process as open-ended and be willing to make changes and use new ideas for the sake of the whole.
- Students trace the images with pencil. Ebony pencil is a good choice. Do not use marker as it may “bleed through” the paint.

Painting the Mural

- Students each paint their own areas of the mural. Colors may be mixed on palettes.
- Helpful hints:
 - Use a drop cloth to protect the floor. Use aprons, old shirts or smocks to protect clothing.
 - Use painter's tape to protect woodwork and to paint straight lines.
 - Think of the mural height relative to children's heights. If you do not want your students painting above their heads, keep the mural low to the floor, or paint the mural on mural paper or on a stretched canvas so that it can be hung higher. Adults would stretch the canvas using a staple gun. See <http://www.wikihow.com/Stretch-a-Canvas>
 - Place used brushes in a can of water so bristles don't harden.
 - Have art books handy for hints on mixing colors or see <http://www.wikihow.com/Mix-Colors-Properly>
 - Words can be printed on the computer and then copied onto transparency film.
- All "artists" on the mural should sign the mural or a separate plaque.

The Unveiling

- The mural can be publicly "unveiled" with readings, a PowerPoint presentation that documented the process, and/or a panel discussion about the concept of the mural and what the intent of the mural is in the minds of students.
- Use Handout Three as a way to describe the **Content** of the mural itself. Use your photographs of the activity to discuss the **Process** of creating the mural. Students can further reflect upon the Content and Process by describing the following:
 - Do we believe the mural effectively conveys the message?
 - What did we learn from the process of making the mural?
- Invite parents, town officials, and the press. The Essential and Guiding Questions described in the "Introduction" to the module can be described and students can share their learning with the community.

Extended Activity: Writing a letter in support of New Bedford as a National Underground Railroad site

When students were gathering data about National Underground Railroad Sites earlier in this curriculum module, they probably noted that New Bedford is not on the list. For this activity, students write a business letter in support of making New Bedford a National Underground Railroad Site.

Teachers' Note:

Letter writing can be a powerful tool for “taking a stand” to right a wrong or stop an injustice. Refer to an article written by Ronald Adams, titled “Writing Wrongs...Business Letters Give Students a Voice in World Affairs” which appeared in *NMSA Middle Ground*. The article describes how Mr. Adams and his students have taken stands. It also provides suggestions for the classroom.

NMSA Middle Ground, August 2001, Volume 5 Number 1 Pages 36-37

<http://www.nmsa.org/Publications/MiddleGround/Articles/August2001/Article10/tabid/207/Default.aspx>

The following website provides basics about writing business letters:

<http://www.usip.edu/writing/handouts/wc/WC78-FormatOfBusinessLetters.pdf>

Final Assessment Handout One: Block Quilt Design

1. What people were important in the New Bedford Underground Railroad?
2. What issues did they face?
3. What actions did they take?
4. What difficulties arose?
5. What did they teach you about taking a stand for freedom?
6. What symbols or metaphors might represent these people, their actions, their difficulties and the important ideas of the Underground Railroad?
7. What places were important in New Bedford's Underground Railroad and why?

Final Assessment Handout Two: Block Quilt Design

1. The idea(s) I want to convey in my quilt block is:
2. The people or places that will represent in my quilt block are:
3. I can incorporate the following symbols and colors into my quilt block:
4. Words I will write in the border of my quilt block:
5. I will need the following reference materials:

Final Assessment Handout Three: Mural Design

For this activity, you will need paper for your sketches, a pencil and eraser.

1. Which themes related to your study of the Underground Railroad would you consider for the mural?
2. What images or symbols might represent these themes?
3. Which of these themes do you think would work best for the mural?
4. Sketch out a number of your ideas on the sketch paper.
5. Choose the best of your ideas and work on them in more detail.