

SPEAK A WORD FOR
FREEDOM

WOMEN AGAINST SLAVERY

JANET WILLEN and MARJORIE GANN

TEACHER'S GUIDE



Penguin
Random
House

ALIGNS WITH COMMON CORE STATE STANDARDS

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DEAR EDUCATOR

Speak a Word for Freedom: Women against Slavery profiles fourteen extraordinary women abolitionists. Some were active in the past, while some are active in our own time; some were slaves themselves, while others had always been free. All of these women shared the conviction that people everywhere should live in freedom and dignity. The women acted on that belief, often at risk to their reputations or their lives, by working to liberate others.

Speak a Word for Freedom: Women against Slavery can be used in the classroom in a number of ways, including:

- **Supplementing a history unit by learning about the abolition movements in Britain and the United States from the eighteenth century to the twentieth**
- **Introducing the genre of biography**
- **Enriching a human rights unit by learning about child labor, fair trade and human trafficking**
- **Enriching a civics unit by learning about the role of government and nongovernmental organizations (NGOs) in ensuring social justice**

This teacher's guide includes a wide range of activities across the curriculum—writing, drama, music and the visual arts—to be used by teachers with the whole class or in small groups. Each activity is based on events in the life of one or more of the women in *Speak a Word for Freedom*. Included in this guide are reproducible worksheets to help the teacher implement the teaching suggestions.

CURRICULUM CONNECTIONS

For teachers in the United States, the aligned Common Core Standard appears with the activity to which it applies (for example, RH.6–8.1 and SL.6.5).

Many of the book's themes also correspond to the requirements of American states and Canadian provinces. For example, many mandate the study of human rights violations, including slavery. *Speak a Word for Freedom* tells stories of victims of human rights abuses, past and present, and of women activists who helped them. Other curriculum requirements in the United States and Canada pertain to labor laws, such as restrictions on child labor. *Speak a Word for Freedom* profiles activists today who are working to free slave workers, including children. Some Canadian provinces reference the connection between the U.S. Fugitive Slave Act and the Underground Railroad. *Speak a Word for Freedom* tells of slaves who escaped

along that route with the aid of abolitionists. Many curricula draw attention to the contributions of women throughout history, a central theme of this book.

ABOUT THE BOOK

Speak a Word for Freedom: Women against Slavery is a fascinating nonfiction account of the lives of fourteen female abolitionists, some of whom were slaves themselves, from the 1700s to the present day.

From the early days of the antislavery movement, when political action by women was frowned upon, British and American women were tireless and uncompromising campaigners. Without their efforts, emancipation would have taken much longer. And the commitment of today's women, who fight against human trafficking and child slavery, descends directly from that of the early female activists.

Speak a Word for Freedom: Women against Slavery tells the story of fourteen of these women. Meet Alice Seeley Harris, the British missionary whose graphic photographs of mutilated Congolese rubber slaves in 1906 galvanized a nation, and Hadijatou Mani, a woman from Niger who successfully sued her own government in 2008 for failing to protect her from slavery. Also read the stories of Elizabeth Freeman, Elizabeth Heyrick, Ellen Craft, Harriet Tubman, Harriet Beecher Stowe, Frances Anne Kemble, Kathleen Simon, Fredericka Martin, Timea Nagy, Micheline Slattery, Sheila Roseau and Nina Smith.

ABOUT THE AUTHORS

Janet Willen has been a writer and editor for more than thirty years. She has written many magazine articles and has edited books for elementary school children as well as academic texts and a remedial writing curriculum for postsecondary students. With a master's degree in political science, Janet has also edited historical and political books and articles. For the past 15 years, she has tutored middle school students on their history, English and math homework. Janet lives in Silver Spring, Maryland.

Marjorie Gann moved to Canada from the United States in 1968. For over twenty years, she lived in New Brunswick and taught grades four through six next door in Nova Scotia. She has reviewed children's books for many publications, and wrote *Discover Canada: New Brunswick*, which explored the history and geography of her home province. While teaching Maritime history, she realized that students needed to improve their research skills,

so she wrote *Report Writing I* and *II* to show middle grade students how to write projects using their own words.

Marjorie and Janet, who are sisters, grew up in an America where “Whites Only” signs could still be seen. They remember how a powerful civil rights movement fought off the legacy of slavery to gain equality under the law for all Americans. When they learned about slave raids in modern Sudan and about children sold into slavery in modern Ghana, they decided that the story of world slavery had to be told. Their first book, *Five Thousand Years of Slavery*, was the result. It was chosen as a 2012 Notable Book for a Global Society by the International Reading Association and as the 2011 Silver Winner in the Book of the Year Awards for Young Adult Nonfiction by ForeWord Reviews.

In their research for that book, they discovered that women abolitionists, in the past and the present, often struggle to be heard in the fight against slavery. They wrote *Speak a Word for Freedom: Women against Slavery* to bring attention to the words and work of fourteen of these women abolitionists.

TEACHING ACTIVITIES

The activities suggested in this guide—writing, drama, music and visual arts—make the women whose stories are told in *Speak a Word for Freedom* come alive by showing them in their own times. Most activities can be adapted to more than one of the women. Student worksheet PDFs are available for many activities. For each activity, the guide specifies curriculum connections under the Common Core Standards in the United States. For information on curriculum connections in Canada, see “Dear Educator.”

Before beginning their work, students should read the entire chapter about the abolitionist they have selected.

WRITING: Historical Letter, Picture Book or Comic, and Pamphlet

Writing 1: Historical Letter

Until very recently, people wrote numerous letters to each other. Many of these letters have survived, and historians use them to learn about the past. Step back to an earlier period in history, long before the telephone, texting and social media were invented. Imagine that you're one of the historical characters suggested below, and write the letter as you think that person would have. To make your letter look old, paint a sheet of white computer paper with strong, cold tea or coffee. When it is dry, write the good copy of your letter on this "antique" paper with a fine-point marker or a calligraphy pen in brown or black ink.

Curriculum Connections:

RH.6-8.2

RH.6-8.10

RH.9-10.2

RH.9-10.10

Please use Worksheet A: Planning Sheet for Your Historical Letter.

SUGGESTED HISTORICAL LETTERS:

Chapter 1, Elizabeth Freeman:



From Catharine Sedgwick to her father Theodore, sharing her thoughts about Elizabeth Freeman (Mum Bett) after her death. Reread the words the Sedgwick family had engraved on Freeman's gravestone. (See page 5.)

Chapter 5, Harriet Beecher Stowe:

- a. From a Southerner who supports slavery to a newspaper in 1852 expressing outrage at the negative depiction of slavery in *Uncle Tom's Cabin*, and defending slavery and the treatment of slaves in the South.
- b. From a Northerner who opposes slavery to a friend in 1854 after attending a production of *Uncle Tom's Cabin* in a theater, recording his or her reactions to the play.

Chapter 6, Frances Anne Kemble:

Frances Anne Kemble's published *Journal of a Residence on a Georgian Plantation* was framed as a series of letters to her friend Elizabeth Sedgwick. Write a letter from Kemble to Sedgwick describing the conditions of the slaves Kemble observed and expressing her sense of outrage.

Chapter 8, Kathleen Simon:

From Kathleen Simon to her husband, John, suggesting that he raise the issue of the sale of girls as *mui-tsai* in the British Parliament. (See pages 107-108.) (We know that Kathleen Simon's husband did in fact read out a deed for the sale of a daughter in China in the House of Commons.)

Chapter 9, Fredericka Martin:

In a letter to a friend in July 1941, shortly after arriving on St. Paul Island, Fredericka Martin wrote, "We have a lot of social problems here." Write a letter she might have written sometime later, describing the social problems she encountered and the attempts she and her husband made to help. Try to communicate her sympathy for the Aleut people as well as the delight she took in the Alaskan environment she had discovered.

Writing Activity 1

Worksheet A: Planning Sheet for Your Historical Letter

Name: _____

Use this page to write the first draft of your historical letter. After you have edited it for spelling, punctuation, grammar and ideas, you are ready to write your *good copy*. To make it look old, you can paint a sheet of white computer paper with strong, cold tea or coffee. Let the page dry, and then write on it with a fine-point marker or calligraphy pen in brown or black ink.

Year of letter: _____

Dear _____

Introduce yourself (give your name and, where relevant, other information to identify yourself, such as where you live): _____

Explain why you are writing this letter: _____

Writing 2: Picture Book or Comic

Read the chapter about the life and achievements of one of the women in *Speak a Word for Freedom*. On a storyboard sheet (see Worksheet B), list the events in her life that you would like to focus on. On the left-hand side of the sheet, make some sketches to illustrate these events. Then tell her story in a picture book or a comic strip. Many templates for comics are available online or as computer software, such as Comic Life.

Curriculum Connections:

RH.6-8.2

W.6-8.3

Please use Worksheet B: Planning Sheet for Your Picture Book or Comic.

SUGGESTED PICTURE BOOKS OR COMICS:

Chapter 3, Ellen Craft:

The escape of Ellen and William Craft. Be sure to include some of the most dramatic incidents on their voyage, such as:



- **The ride in the first-class train car with the passenger who had been a dinner guest at Ellen's owner's house. (See pages 24-25.)**
- **The comments of fellow passengers on the train about slaves and runaways. (See pages 25-26.)**
- **The tense situation at the customs house in Charleston. (See page 25.)**
- **The train ride to Richmond, first with the two sisters and then with the woman who thought William was her runaway slave Ned. (See page 26.)**
- **The incident with the railway clerk in Baltimore. (See pages 26-27.)**



Chapter 4, Harriet Tubman:

You may choose to focus either on one period of Tubman’s long and adventure-filled life or combine several periods. Suggested time frames are:

- **Childhood**
- **Escaping from slavery**
- **Rescuing other slaves**
- **Outsmarting slave owners**
- **Scouting and nursing during the Civil War**

Chapter 11, Micheline Slattery:

Recount the story of Micheline Slattery from her childhood as a *restavec* in Haiti and the United States through her escape to freedom at age eighteen. Tell how she learned to share her story and raise public awareness of domestic slavery in the United States.

Chapter 12, Hadijatou Mani:

Born a slave in Niger, Hadijatou Mani ended up winning a major court case in West Africa and receiving the International Woman of Courage Award from the U.S. State Department. Tell her story.

Chapter 14, Nina Smith:

Go to the GoodWeave website (www.goodweave.org), click on “Children’s Stories,” and read about several children GoodWeave has helped. Tell the story of one of them in a picture book or comic.

Writing Activity 2

Worksheet B: Planning Sheet for Your Picture Book or Comic

Name: _____

Character I have selected to write about: _____

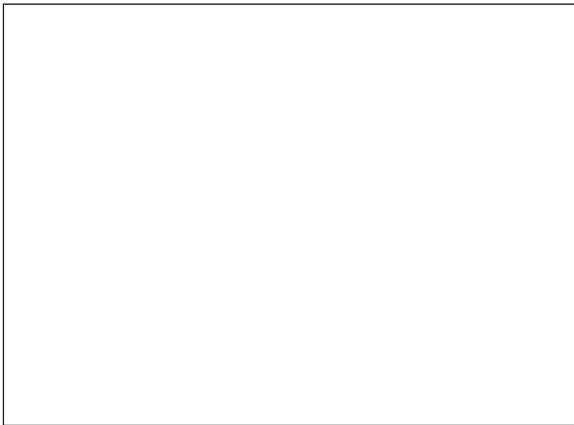
Based on chapter _____ in *Speak a Word for Freedom*

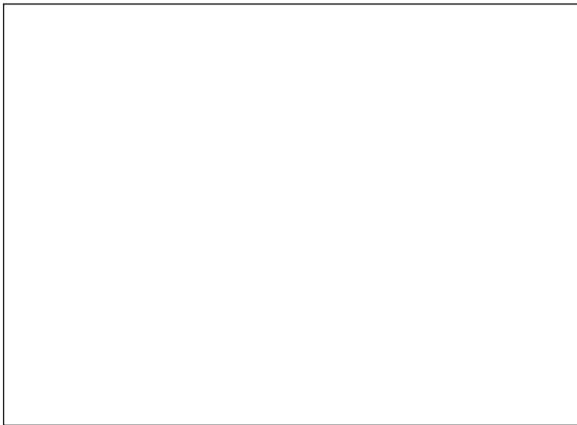
Read the chapter. Prepare a picture book or comic about the life of the character you have selected, or about some events in her life. To help you plan your story, make a list of the incidents in your character's life that you want to highlight. For example, in a picture book about Ellen and William Craft's escape (based on chapter 3), you could describe one episode this way: "The ride in the first-class train car with the passenger who had been a dinner guest at Ellen's owner's house."

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Using as many copies as you need of the storyboard sheet, tell the events of your story on the lines on the right-hand side of the sheet. Sketch out your illustrations on the left-hand side. (For a comic, you may find a good template online. *Comic Life* is a popular one.) Put your drawing in the frames and describe the events of your character's life on the lines next to them.

Storyboard







Writing 3: Pamphlet

Chapter 2, Elizabeth Heyrick:



We know that Elizabeth Heyrick was a prolific writer of pamphlets against everything from slavery to bull-baiting. Write a pamphlet in favor of the immediate abolition of slavery, using some of the arguments she used in her actual pamphlet *Immediate, Not Gradual Abolition*.

Curriculum Connections:

W.6-8.1

W.6-8.2

W.6-10.4

DRAMA: One-on-One Interviews, Compare-and-Contrast Interviews and Scenes to Dramatize

Drama 1: One-on-One Interviews

Speak a Word for Freedom tells the stories of fourteen women who have fought against slavery. Working with a partner, imagine that you could interview one of these women. Reread the chapter about the woman you have chosen to be sure of your facts. Then write the questions you would ask and the answers the woman would give you. Perform the interview for your class.

Curriculum Connections:

W.6-8.3

W.9-10.3

RH.6-8.2

RH.9-10.2

SL.6-8.1

SL.9-10.1

Please use Worksheet C: Model Script for One-on-One Interview.

SUGGESTED ONE-ON-ONE INTERVIEWS:

a. Past Abolitionists

Imagine that you are interviewing one of these women from the past:

Chapter 1: Elizabeth Freeman

Chapter 2: Elizabeth Heyrick

Chapter 3: Ellen Craft

Chapter 4: Harriet Tubman (See model script.)

Chapter 5: Harriet Beecher Stowe

Chapter 6: Frances Anne Kemble

Chapter 7: Alice Seeley Harris

Chapter 8: Kathleen Simon

Chapter 9: Fredericka Martin

b. Chapter 7, Alice Seeley Harris:

We know that Alice Seeley Harris was interviewed on BBC Radio on her one-hundredth birthday in 1970. Imagine that you are a BBC radio reporter interviewing her about her antislavery work in 1934, the hundredth anniversary of the law ending slavery in Britain's West Indian colonies. Write the script for a radio interview about her work against slavery in the Congo.

c. Chapter 11, Micheline Slattery:

The first time Micheline Slattery spoke about her childhood as a *restavec* in Haiti and the United States was in a radio interview. Imagine what stories she would have told in this interview.

Drama Activity 1

Worksheet C: Model Script for One-on-One Interview

Name _____

Meet the Hero with Guest Harriet Tubman

Use this interview with Harriet Tubman as a model for the other interviews. You will need to write an opening that fits the woman you have selected. If she lives in the present time, you can start right in with your interviewer's questions. If the person lived in the past, you'll need to show how you've traveled back in time for the interview, as in this interview with Harriet Tubman.

Characters:

Host: Anne Ouncer

Reporter: Harry Singer

Interviewee: Harriet Tubman

The Script:

Anne Ouncer: Good evening, everyone. My name is Anne Ouncer, and I'm host for this evening's edition of *Meet the Hero*. Each week, our intrepid reporter, Harry Singer, interviews someone who has changed our world in an important way. Where are you taking us this week, Harry?

Harry Singer: We're going to St. Catharine's, Ontario.

Anne Ouncer: And are you traveling back in time, or staying put in?
_____ [Give the year of your interview.]

Harry Singer: Today, we're traveling back to the year 1857.

Anne Ouncer: And who will you be interviewing this time, Harry?

Harry Singer: It's Harriet Tubman. You know who she is, don't you, Anne?

Anne Ouncer: Is there anyone who doesn't? She's one of the most famous abolitionists in history. She helped people escape along the Underground Railroad!

Harry Singer: That's right. And she was in the middle of doing that when we caught up with her in 1857.

Anne Ouncer: So Harry, just step into this time machine and – away you go, back in time to 1857!

[Audience claps. Harry steps out of time machine.]

Harry Singer: Excuse me, madam. *[Taps Harriet Tubman on the shoulder.]* May I speak with you? My name is Harry Singer, and I come from – well, 150 years in the future. People in the future have heard a bit about your story, and we'd like to hear from you in person.

Harriet Tubman: From the future! You mean, around the year 2000?

Harry Singer: Yes.

Harriet Tubman: What? Are you crazy?

Harry Singer: Sorry. I only have a few minutes, so I can't explain that now. But I really did travel back in time from the year _____. *[Give correct year.]*

Harriet Tubman: Well, why do you want to talk to me?

Harry Singer: People are really interested in the history of slavery in the United States.

Harriet Tubman: The *history*? You mean there isn't slavery in the United States anymore?

Harry Singer: That's right. It came to an end.

Harriet Tubman: Glory be! I'm glad to hear that slavery will come to an end, but I wish it would end right now! That's why I've tried so hard to free some of my people.

Harry Singer: But you yourself weren't born free, were you, Harriet?

Harriet Tubman: No, my mother was a slave in Maryland, and I was a slave.

Harry Singer: What do you remember about those slave years?

Harriet Tubman: Well, I remember being very little and having to work hard. I didn't always work for my owner. Sometimes, he hired me out to work for other families. And one time, I remember I worked for a woman called Miss Susan. And that lady, she kept a whip right by her in case she didn't like the way I worked. Well, one day, she told me, *[imitating a scolding voice]* "Move those chairs and tables into the middle of the room, sweep the carpet clean, then dust everything, and put them back in their places!" I listened real good and did exactly what Miss Susan told me to do. And I worked fast, so the dust, it rose up high in the air. And I polished the furniture so you could see your face in 'em, they shone so. But when Miss Susan came in the room, the furniture was all coated with dust again, and she screamed at me, "What do you mean by doing my work this way, you—!" Then she beat me. I never forgot that beatin'.

Harry Singer: What other memories of slavery do you have?

Harriet Tubman: One night somethin' happened that I will never forget. My master sold off two of my sisters down the river to the Deep South, and I saw it, and for a long time after I never could close my eyes without seein' the horsemen comin' and hearin' the screams of women and children as they were bein' dragged away to a far worse slavery than what we were endurin' in Maryland.

Harry Singer: That sounds like a terrible thing to see.

Harriet Tubman: It was. Well, I think I decided then that if ever my master was goin' to sell me down the river, I just wouldn't let it happen.

Harry Singer: And did your escape have something to do with being sold off?

Harriet Tubman: Absolutely. One day, just about eight years ago now, I started to hear rumors that my mistress was goin' to sell off some of her slaves. And I thought I might be one of them, and I was right: I was goin' to be sold on the Monday night, so I decided to run away.

Harry Singer: And so you went off. How did you get away?

Harriet Tubman: I had word of a safe house, and the owner smuggled me in his wagon to the next stop on the Underground Railroad. And each night I went further north, always followin' the North Star, always helped by people on that Underground Railroad, until I crossed over into the Free State of Pennsylvania.

Harry Singer: But you came back to Maryland, even though it wasn't safe!

Harriet Tubman: Well, I was free; but there was no one to welcome me to the land of freedom. I was a stranger in a strange land; an' my home, after all, was down in Maryland; because my father, my mother, my brothers, an' sisters an' friends were there. But I was free, an' they should be free. I would make a home in the North an' bring them there, God helpin' me.

Harry Singer: So what did you do next?

Harriet Tubman: I decided to go south again to bring out my family!

Harry Singer: How did you travel?

Harriet Tubman: Mostly at night, and I knew where to hide my runaways. Once, we even slept in a hole where farmers stored their potatoes! If any one of my runaways tried to turn back, why I'd turn my gun on them and say, "Go on or die!", because if they got picked up, I knew they'd end up tellin' where the rest of us were.

Harry Singer: But people know you in Maryland, where you used to live. You could be recognized.

Harriet Tubman: True, but I'm pretty good at disguises. But sometimes I have some close calls! Why, once I was walkin' down Main Street of my old village with two live chickens in my hands, an' who should I see but my old master! So I just pulled on the string holdin' the chickens' legs, and they set up such a squawkin'! The old master looked right at them – but he never looked at me and I never got caught! An' I'm still goin' back and forth, an' still bringin' people out.

Harry Singer: Well, Ms. Tubman, I want you to know that your story has lived on. People know how much you did and how brave and clever you were. So keep up your good work on the Underground Railroad, and thank you for talking with us today. And thank you, friends, for listening to Harriet Tubman's story. At least we know that slavery did end in the United States, in 1865 – eight years after our interview with tonight's hero. [*Steps back into the machine.*]

Anne Ouncer: Please join us for *Meet the Hero* again next week, when Harry Singer will talk with another important person who has helped make our world a better place. In the meantime, have a good week. Bye for now.

Drama 2: Compare-and-Contrast Interviews

Interview two subjects, a woman abolitionist from the past and one from the present, encouraging a conversation between the two. Your questions should draw out how their lives and experiences fighting slavery are similar and how they are different.

Curriculum Connections:

W.6-8.3

RH.9-10.2

SL.6-8.1

SL.9-10.1

Please use Worksheet D: Model Script for Compare-and-Contrast Interview.

SUGGESTED COMPARE-AND-CONTRAST INTERVIEWS:

- a. **Elizabeth Freeman and Hadijatou Mani**, Chapters 1 and 12:
Both went to court to win their freedom.
- b. **Elizabeth Heyrick and Nina Smith**, Chapters 2 and 14:
Both organized movements to correct injustices in their own times. (See model script.)
- c. **Harriet Beecher Stowe and Kathleen Simon**, Chapters 5 and 8:
Both wrote books intended to end slavery in their times, but, living a century apart, had different options for political action open to them.
- d. **Harriet Tubman and Micheline Slattery**, Chapters 4 and 11:
Slattery read about U.S. slavery in school and thought her painful work as a child slave in Haiti and the United States was no different from that of slaves in the American past. Tubman escaped to freedom, while Slattery became free when she was 18 and could walk away from her owner.

Drama Activity 2

Worksheet D: Model Script for Compare-and-Contrast Interview

Name _____

Your News Tonight with Guests Elizabeth Heyrick and Nina Smith

Use this interview with Elizabeth Heyrick and Nina Smith as a model for other compare-and-contrast interviews that point to differences between someone of the past and someone of the present.

Characters:

Reporter: Scoop Slocum

Interviewees: Elizabeth Heyrick

Nina Smith

Scoop Slocum: Good evening, everyone. I'm Scoop Slocum, reporter for *Your News Tonight*, and I'm excited to introduce our special guests. We'll be talking with two antislavery activists. Elizabeth Heyrick has returned from the nineteenth century to tell us about her antislavery efforts back then, and Nina Smith is taking a break from her busy life to talk with us about how she fights child slavery today.

Elizabeth Heyrick: Thank you for inviting me.

Nina Smith: Thank you for having me as a guest.

Scoop Slocum: As I mentioned, Nina Smith is dedicated to ending child slavery. Ms. Heyrick, what was the focus of your work?

Elizabeth Heyrick: My energy went toward fighting cruelty to animals, unfair labor practices, poverty, and war, but most of all to ending slavery in England's West Indian colonies. Many British citizens owned plantations on the Caribbean islands and they relied on slaves to produce goods like sugar and rum. The landowners lived in splendor in England, but the slaves lived in poverty and under the slave driver's whip.

- Scoop Slocum:* If you were in England, and the slaves were across the Atlantic Ocean, what could you do?
- Elizabeth Heyrick:* You've heard the expression "The pen is mightier than the sword"? The pen was one of my weapons. I wrote seven antislavery pamphlets to urge British citizens to pressure the government to end slavery.
- Nina Smith:* Women couldn't vote then, could they?
- Elizabeth Heyrick:* That's right. We couldn't vote, and well-mannered ladies simply didn't speak in public. I didn't even dare to sign my name to my pamphlets. If people had seen a woman's name as author, they wouldn't have taken them seriously.
- Nina Smith:* So how did you get people to take you seriously?
- Elizabeth Heyrick:* I chose my words carefully. At the time I wrote, men were calling for slavery to end gradually. I disagreed strongly, so I explained, point by point, that ending slavery immediately was the intelligent thing to do and the right thing to do.
- Scoop Slocum:* Did many people read your pamphlets?
- Elizabeth Heyrick:* Yes, they did. In my first antislavery pamphlet, I called for a boycott of sugar that came from the West Indies. Slaves made that sugar, and when you bought it, you were benefiting from slave labor.
- Scoop Slocum:* Did people stop using sugar?
- Elizabeth Heyrick:* Yes. Women did the shopping, and many stopped buying slave-made sugar. You see, I think women are naturally very sensitive to the suffering of others. That's why so many women supported the boycott.
- Scoop Slocum:* Nina Smith, you're active so many years later. Is your work in any way similar to Ms. Heyrick's?

- Nina Smith:* Very much so. My organization, *GoodWeave*, also brings attention to slavery far from home, and we encourage people to think about what they buy so they don't support slave owners with their purchases.
- Elizabeth Heyrick:* I'm sorry to interrupt, but are you saying there is still slavery? I thought it ended when the British banned it.
- Nina Smith:* Sadly, no, Ms. Heyrick. It's against the law everywhere, but people in some parts of the world still get away with using slave labor. Powerful people benefit from slavery, so laws are ignored.
- Elizabeth Heyrick:* That is disappointing. We worked hard to end slavery for good.
- Nina Smith:* Many people who hate slavery are continuing your work. *GoodWeave* concentrates on child slavery in the handmade rug industry in Nepal, India and Afghanistan. Many of the rugs child slaves weave are later sold in the United States.
- Scoop Slocum:* How does *GoodWeave* help the kids?
- Nina Smith:* *GoodWeave* works with companies that buy handmade rugs from overseas and sell them in North America and Europe. If they agree to buy handmade rugs only from factories that refuse to use child laborers, they can put a *GoodWeave* label in their rugs.
- Scoop Slocum:* Both of you concentrate on buying – sugar for Ms. Heyrick and rugs for you. Are there any other similarities between your work and Ms. Heyrick's?
- Nina Smith:* Yes. At first women gave us more support than men. One woman rug importer signed up quickly. She and I visited other companies in the United States, but the male owners said they were against slavery but they didn't want outsiders like *GoodWeave* interfering with the way they ran their business.

Scoop Slocum: Was that just at the beginning?

Nina Smith: Yes. After a few years, people who were shopping for rugs began to say they didn't want rugs made by slaves, so more and more companies, some owned by women and some by men, began to sign on and get the *GoodWeave* label.

Elizabeth Heyrick: Ms. Smith, are there still child slaves?

Nina Smith: Unfortunately, there are. In Nepal, India and Afghanistan *GoodWeave* has inspectors who go to factories to check for child slaves. They often see children at work. When they do, *GoodWeave* rescues them and helps them get an education.

Scoop Slocum: You said you bring attention to slavery. Do you write pamphlets?

Nina Smith: It's different than it was in Ms. Heyrick's day. We have a website, we use social media and we give speeches.

Elizabeth Heyrick: Ms. Smith, I don't know what a website or social media are, but it sounds like you're doing what I did – publicizing slavery and encouraging people to purchase goods made by people who are not in slavery.

Scoop Slocum: I think you've both shown our viewers that the struggle against slavery has always been a hard one – in the 1800s and today. Thank you very much for joining us tonight, Elizabeth Heyrick and Nina Smith.

Drama 3: Scenes to Dramatize with a Group

Many incidents in the book lend themselves to dramatization. Write a script for a short play dramatizing one of these scenes.

Curriculum Connections:

RH.6–8.2

W.6–8.3

SL.6–8.1

SL.9–10.1

Please use Worksheet E: Model Script for Scenes to Dramatize with a Group.

SUGGESTED SCENES:

Chapter 1, Elizabeth Freeman:

Act out one or more scenes from her life to demonstrate her struggle against slavery: (Note: Worksheet E: Model Script for Scenes to Dramatize with a Group covers the first three incidents below.)

- **Elizabeth steps in the way of the iron kitchen shovel to protect her sister and is injured herself.**
- **Elizabeth hears a conversation in which Theodore Sedgwick states that all men are born free and equal.**
- **Elizabeth asks lawyer Theodore Sedgwick to take her case for freedom to court.**
- **Theodore Sedgwick argues in court that slavery is illegal in Massachusetts.**
- **Elizabeth Freeman and Brom hear the verdict granting them their freedom.**

Chapter 3, Ellen Craft:

Act out three scenes from the escape of Ellen and William Craft. Select among these scenes:

- **The ride in the first-class train car with the passenger who had been a dinner guest at Ellen's owner's house. (See pages 24-25.)**
- **The comments of fellow passengers on the train about slaves and runaways. (See pages 25-26.)**
- **The tense situation at the customs house in Charleston. (See page 25.)**
- **The train ride to Richmond, first with the two sisters and then with the woman who thought William was her runaway slave Ned. (See page 26.)**
- **The incident with the railway clerk in Baltimore. (See pages 26-27.)**

Chapter 5, Harriet Beecher Stowe:

Read *Uncle Tom's Cabin* and select an exciting scene from the book to dramatize. Here are two suggestions:

- **Eliza overhears her master, Mr. Selby, talking with Haley, the slave trader. When she hears that her little boy Harry is to be sold, she decides to run away.**
- **Eliza, with Harry in her arms, jumps across the Ohio River as the slave traders pursue her. She runs to a house and begs Mrs. Bird, the senator's wife, to hide her. The kindly woman takes her in.**

Chapter 6, Frances Anne Kemble:

Frances Anne Kemble and her husband, Pierce Butler, disagreed about slavery. She wanted to publish her *Georgia Journal* to expose the cruelty of slavery, but he forbade her to do this. Dramatize an argument between Kemble and her husband about slavery.

Chapter 7, Alice Seeley Harris:

Alice Seeley Harris spoke to churches and other groups about the atrocities she and her husband witnessed in the Congo Free State. The speeches included a “magic lantern show” —slides made from her photographs. Imagine that you are Alice Seeley Harris, recently returned from the Congo and presenting a public lecture with slides on Congo slavery. The Harris’ slides are available at the website of Anti-Slavery International, www.antislavery.org. If you explain that this is for a school assignment, they may be willing to make some of the Harris images available to you at no charge, and you can incorporate these into a PowerPoint slide show.

Chapter 8, Kathleen Simon:

Kathleen Simon was an effective public speaker. Reread page 111 to find some of the places where she spoke out against world slavery and deliver a speech she might have given in one of these locations.

Chapter 12, Hadijatou Mani:

In order to win her freedom, Hadijatou Mani told the story of her life to the judges on the ECOWAS (Economic Community of West African States) court. Present the court hearing, with judges asking her questions and Mani telling her story. Include some of the people who helped her from Anti-Slavery International and Timidria.

Chapter 13, Sheila Roseau:

Dramatize the story of the young girl who had been tricked into coming to Antigua and Barbuda and then forced to work there in a bakery, from the moment she appealed to a woman in the marketplace through her rescue by the Directorate of Gender Affairs.

Chapter 14, Nina Smith:

Go to the GoodWeave website (www.goodweave.org), click on “Children’s Stories,” and read the accounts of some of the children the organization has helped. Then make a publicity video for GoodWeave’s work featuring interviews with students playing the roles of some of these children to demonstrate how GoodWeave’s intervention changes children’s lives.

Drama Activity 3

Worksheet E: Model Script for Scene to Dramatize with a Group

Name _____

Elizabeth Freeman Claims Her Freedom

Use this script as a model for the other suggested scenes.

Characters:

Elizabeth Freeman 1, an old lady

Elizabeth Freeman 2 (known as “Mum Bett”), a young woman

Catharine Sedgwick, daughter of Theodore, listening to Elizabeth’s story

Lizzy, Elizabeth Freeman’s sickly sister

Mrs. Ashley, Elizabeth’s mistress

Mr. Ashley, Elizabeth’s owner

Theodore Sedgwick, lawyer

Background Information: Elizabeth Freeman, a slave in Massachusetts in 1780, struck a blow for freedom when she decided that slavery was against the law in that state. She bravely took her case to court, and won. This play explains what impelled her to take such a bold step.

Scene 1: Catharine Sedgwick and Elizabeth Freeman 1 face each other on chairs in the sitting room of Catharine’s house. Both are doing some sort of handwork (knitting or embroidery).

Catharine Sedgwick: Elizabeth, do you still look back at those years before you came here?

Elizabeth Freeman 1: Oh, those were rough times. Mrs. Ashley was a cruel mistress, and she was especially tough on my sister, who was a sickly young girl and couldn’t work as hard as I could. Why, I remember one day when we were both working in the kitchen.

Scene 2: The kitchen of the Ashley house in Massachusetts. Mum Bett is stirring batter in a big bowl, her sister Lizzy is sweeping, and Mrs. Ashley marches in.

Mrs. Ashley: Is that how you sweep a floor, you clumsy thing? [*Grabs an iron kitchen shovel out of the oven.*] Why, I've a mind to [*Flings the shovel toward Lizzy, but Mum Bett jumps in the way to protect her sister and is hit on the arm.*]

Elizabeth Freeman 2: Ouch! Oh, mistress — you've burned me! You've burned my arm! [*Runs out of the room while her sister runs after her, shouting . . .*]

Lizzy: Oh, Bett! You didn't have to take the blow for me! I was the one she was aimin' at! Oh, poor Bett!

Scene 3: The Sedgwick sitting room again.

Catharine Sedgwick: Did your arm heal quickly?

Elizabeth Freeman 1: Oh, I had a bad arm all winter, but Madam had the worst of it. When I was with my mistress, if someone asked me what happened, I'd just say, "Ask Missis!" That set them thinking, and it made my mistress look wicked in their eyes.

Catharine Sedgwick: Sounds like you were seething with anger.

Elizabeth Freeman 1: I was angry at slavery. I knew it was wrong. Any time—any time—while I was a slave, if one minute's freedom had been offered to me, and I had been told I must die at the end of that minute, I would have taken it — just to stand one minute on God's earth a free woman. But I didn't know how to get that freedom.

Catharine Sedgwick: But you did get it in the end. What gave you the idea for how to go about it?

Elizabeth Freeman 1: Sometimes, Mr. Ashley would invite other gentlemen to the house to talk about politics and the Massachusetts constitution. I remember one time your father came. I was serving them at table, and . . .

Scene 4: The dining room in the Sedgwick house. Mr. Sedgwick and Mr. Ashley are sitting at the table. Elizabeth is pouring water into their glasses. After she pours, she steps back to the wall, pitcher in hand, leans against the wall, and listens.

Ashley: I say, *Sedgwick*. We did well to break away from England. We could no longer live under tyranny. They taxed us and taxed us and taxed us – and we had no representation in their Parliament. Taxation without representation – it was tyranny!

Sedgwick: Exactly, and our new Massachusetts constitution is a document all our neighbors can read with pride.

Ashley: And we all had a hand in it.

Sedgwick: I'm particularly proud of the sentence "All men are born free and equal." "Free" and "equal" – well, that means no one can oppress anyone else. There will be no tyranny in the state of Massachusetts.

[They freeze.]

SCENE 5: The Sedgwick house, with Catharine and Elizabeth back on their chairs.

Elizabeth Freeman 1: "All men are created free and equal." I never forgot those words. "Free"? But I'm in Massachusetts, and I'm not free, I thought! And "equal"? Well, I'm a slave, which means I'm not equal to any of the white folks here in this state. The more I thought about it, the more I realized that that new constitution guaranteed me one thing: my freedom. And so I decided to pay a visit to Mr. *Sedgwick*. I'd heard your father speak and knew he was a man of his word.

SCENE 6: Theodore Sedgwick's law office.

[Elizabeth Freeman 2 knocks on the door.]

Sedgwick: Come in!

Elizabeth Freeman 2: Mr. *Sedgwick*?

Sedgwick: Why Mum Bett, how are you today?

Elizabeth Freeman 2: I'm very well, thank you, Mr. *Sedgwick*.

Sedgwick: So, what can I do for you?

Elizabeth Freeman 2: You can set me free! Because *[she points to her wounded arm]* I'm tired of being beaten and treated like an animal. I want to be free!

Sedgwick: That is something I would love to do, but how do you propose to be freed? Have you thought about how I can help you?

Elizabeth Freeman 2: Mr. Sedgwick, you may not remember it, but I have served you at Mr. Ashley's table.

Sedgwick: I do remember that.

Elizabeth Freeman 2: Now, I know it's not right to listen in on people's conversations, but I happened to overhear you talking with Mr. Ashley. I'm not a dumb critter, Mr. Sedgwick. And I heard you talking about the new Massachusetts constitution with him and the other men. And I heard these exact words: "All men are born free and equal," which means I was born free, and equal to every other person in Massachusetts.

Sedgwick: Well, you just may be onto something, Elizabeth. I never believed in slavery, even though Ashley is a friend of mine. *[Pounds on table.]* I'll take your case to court. I'll convince the judge that the constitution means that slavery is against the law in Massachusetts! I think we can win!

MUSIC

Chapter 4, Harriet Tubman:

- a. Harriet Tubman was known for her beautiful singing voice. She made up songs and sometimes used these to deliver coded messages to the slaves she was freeing. Go back to the Tubman chapter and find the words of some of the songs she composed (pages 42–43, 44–45, and 50–51). Then work with a music teacher to set one or more of her songs to music.

Curriculum Connection:

SL.6.5

- b. American slaves created many songs, still known as “Negro spirituals,” to express their religious faith and their hope that God would finally lead them to freedom. Work with a group of students who like to sing. Ask your music teacher or choir director to teach you one or two songs sung by African–American slaves. Examples of some of these songs are “Go Down, Moses” and “Steal Away.” You can read about them in the authors’ first book, *Five Thousand Years of Slavery* (page 109), and on the website www.negrospirituall.com or the website for PBS’s American Experience program, Jubilee Singers: Sacrifice and Glory, at www.pbs.org/wgbh/amex/singers/sfeature/songs.html.

Curriculum Connection:

SL.6.5

Chapter 10, Timea Nagy:

High School Students Only: Write a song warning young people against the dangers of being tricked by unscrupulous individuals (like pimps) and trafficked. For background information, go to the Walk With Me Canada Victim Services website (www.walk-with-me.org) and click on “Resources for Youth and Parents.” Look at the Project Innocence material and watch the video “Pimping is Not Cool.”

Curriculum Connections:

W.9–10.6

W.9–10.8

SL.9–10.5

VISUAL ARTS

Chapter 3, Ellen Craft:

Draw a poster advertising an upcoming lecture at the Court Street meetinghouse in Newburyport, Massachusetts, in 1849. The speakers will be Ellen and William Craft. Include their pictures (see page 18 of *Speak a Word for Freedom*) and enough information about them to interest the public in the lecture. Search the Internet for images of antislavery posters to see how public lectures were advertised in the 1800s. One example is a poster for an antislavery lecture in 1853 at the Connecting Histories site, www.connectinghistories.org.uk. You can also search the Prints and Photographs division of the Library of Congress, at www.loc.gov/pictures.

Curriculum Connection:

W.6-10.7

Chapter 5, Harriet Beecher Stowe:

The popularity of *Uncle Tom's Cabin* was not restricted to the book itself. Spin-offs included painted china, statuettes, paper dolls, a reversible Eva and Topsy doll, card games, board games and jigsaw puzzles.

- a. Visit the Uncle Tom's Cabin & American Culture website at <http://utc.iath.virginia.edu> to look at the full range of these Uncle Tom's Cabin objects. (Click on "Browse Mode," then "Responses: Other Media," and then "Tomitudes.")

Design an object based on a scene from the book. You can make a board game, a card game or a diorama of a scene from the book.

Curriculum Connection:

W.6-10.7

- b. When songs were published at the time that *Uncle Tom's Cabin* was written, they were often illustrated. Under "Tomitudes" on the Uncle Tom's Cabin & American Culture website (<http://utc.iath.virginia.edu>), click on "Songs & Poems" and then on "Songs." You can examine some of these songs to see how they were printed with illustrations. Then select one of the poems, copy it and illustrate it in a similar fashion.

Curriculum Connection:

W.6-10.7

- c. Plays of *Uncle Tom's Cabin* were popular from the time the book was written and throughout the nineteenth century, even well after the Civil War. On the Uncle Tom's Cabin & American Culture website (<http://utc.iath.virginia.edu/>), explore the wide range of posters produced to advertise performances of the play (click on "UTC Onstage," then on "Images from Uncle Tom's Cabin Onstage," then on "Tom Show Color Lithographs" and other thumbnails on that page). Pick a city and a date for a performance, and then design a poster advertising a performance of a Tom play for a particular day.

Curriculum Connections:

W.6-10.7

W.6-8.8

Chapter 10, Timea Nagy:

High School Students Only: Design a poster to warn young people against exploitation by traffickers. For background information, go to the Walk With Me Canada Victim Services website (www.walk-with-me.org) and click on "Resources for Youth and Parents." Look at the Project Innocence material and watch the video "Pimping is Not Cool."

Curriculum Connections:

W.9-10.2

W.9-10.6

Chapter 13, Sheila Roseau:

Design a public service poster for Antigua and Barbuda's Directorate of Gender Affairs informing the public of how this government office can help someone who is exploited or trafficked.

Curriculum Connection:

W.6-10.2

Chapter 14, Nina Smith:

Visit the GoodWeave website (www.goodweave.org). Look at pictures of rugs produced in the factories they supervise. Make an advertising poster encouraging consumers interested in buying carpets to purchase rugs with the GoodWeave tag on them rather than buying other rugs. Make sure the poster informs the public of the value of buying a rug made under conditions that do not exploit children.

Curriculum Connections:

W.6-10.2

W.9-10.6

Common Core State Standards Explained

The standards are listed in the teaching activities in an abbreviated form. Following are the standards as they appear on the Common Core website at www.corestandards.org/ELA-Literacy/. A curriculum connection labeled with the letter *W* refers to a writing standard. The abbreviation *RH* is for history/social studies, and the abbreviation *SL* is for speaking and listening.

English Language Arts Standards - Writing

CCSS.ELA-LITERACY.W.6-8.1. Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.6-8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-LITERACY.W.6-8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.6-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.6-10.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

CCSS.ELA-LITERACY.W.6-8.8. Gather relevant information from multiple print and dig-

ital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

CCSS.ELA-LITERACY.W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.9-10.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

CCSS.ELA-LITERACY.W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

English Language Arts Standards - History/Social Studies

CCSS.ELA-LITERACY.RH.6-8.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6-8 text complexity band independently and proficiently.

CCSS.ELA-LITERACY.RH.9-10.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.10. By the end of grade 10, read and comprehend history/social studies texts in the grades 9-10 text complexity band independently and proficiently.

English Language Arts Standards - Speaking and Listening

CCSS.ELA-LITERACY.SL.6-8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 6-8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

CCSS.ELA-LITERACY.SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



TUNDRA BOOKS

Penguin
Random
House

penguinrandomhouse.com