Study Guide

Contents

3.) Production Information
4.) Introduction
5.) Letter from the Director
6.) About the Play
7.) Daily Life
8.) Language & Culture
9.) Fun & Games
10.) Elements of Drama
11.) Elements of Design
12.) Topics for Discussion and Projects
14.) References

Robert M. Hupp
Artistic Director
Syracuse Stage
820 E Genesee Street
Syracuse, NY 13210
www.SyracuseStage.org

Director of Educational Outreach
Lauren Unbekant
(315) 443-1150

Assistant Director of Education
Kate Laissle
(315) 442-7755

Group Sales & Student Matinees
Tracey White
(315) 443-9844

Box Office
(315) 443-3275
BE PROMPT
Give your students plenty of time to arrive, find their seats, and get situated. Have them visit the restrooms before the show begins!

RESPECT OTHERS
Please remind your students that their behavior and responses affect the quality of the performance and the enjoyment of the production for the entire audience. Live theatre means the actors and the audience are in the same room, and just as the audience can see and hear the performers, the performers can see and hear the audience. Please ask your students to avoid disturbing those around them. Please no talking or unnecessary or disruptive movement during the performance. Also, please remind students that cellphones should be switched completely off. No texting or tweeting, please. When students give their full attention to the action on the stage, they will be rewarded with the best performance possible.

GOOD NOISE, BAD NOISE
Instead of instructing students to remain totally silent, please discuss the difference between appropriate responses (laughter, applause, participation when requested) and inappropriate noise (talking, cell phones, etc).

STAY WITH US
Please do not leave or allow students to leave during the performance except in absolute emergencies. Again, reminding them to use the restrooms before the performance will help eliminate unnecessary disruption.

As you take your students on the exciting journey into the world of live theatre we hope that you’ll take a moment to help prepare them to make the most of their experience. Unlike movies or television, live theatre offers the thrill of unpredictability.

With the actors present on stage, the audience response becomes an integral part of the performance and the overall experience: the more involved and attentive the audience, the better the show. Please remind your students that they play an important part in the success of the performance!
Dear Educator,

Live theatre is a place for people to gather and experience the joys, triumphs, and sorrows life has to offer.

The Syracuse Stage Education Department is committed to providing the tools to make learning in and through the arts possible to address varied learning styles and to make connections to curriculum and life itself. It is our goal in the education department to maximize the theatre experience for our education partners with experiential learning and in-depth arts programming. Thank you for your interest and support!

Sincerely,

Lauren Unbekant
Director of Educational Outreach

2016/2017 EDUCATIONAL OUTREACH SPONSORS

Syracuse Stage is committed to providing students with rich theatre experiences that explore and examine what it is to be human. Research shows that children who participate in or are exposed to the arts show higher academic achievement, stronger self-esteem, and improved ability to plan and work toward a future goal.

Many students in our community have their first taste of live theatre through Syracuse Stage’s outreach programs. Last season more than 15,500 students from across New York State attended or participated in the Bank of America Children’s Tour, artsEmerging, the Young Playwrights Festival, the Franklin Project, Young Adult Council, and our Student Matinee Program.

We gratefully acknowledge the corporations and foundations who support our commitment to in-depth arts education for our community.
Dreamprints: A Conversation with Harriet Tubman

BY
Myxolydia Tyler & Lauren Unbekant

DIRECTED BY
Lauren Unbekant

HARRIET TUBMAN
Callista McMaye

COSTUME & PROP DESIGN
Kate Laissle

STAGE MANAGER
Alexis Cabrera

ORIGINAL COMPOSITION & SOUND DESIGNER
Emmett Van Slyke

Robert M. Hupp
Artistic Director

Jill A. Anderson
Managing Director
Every great dream begins with a dreamer. Always remember, you have within you the strength, the patience, and the passion to reach for the stars to change the world.

-- Harriet Tubman
Harriet Tubman Biography

Harriet Tubman is perhaps the most well-known of all the Underground Railroad’s “conductors.” During a ten-year span she made nineteen trips into the South and escorted over three hundred slaves to freedom. And, as she once proudly pointed out to Frederick Douglass, in all of her journeys she “never lost a single passenger.”

Tubman was born a slave in Maryland’s Dorchester County around 1820. At age five or six, she began to work as a house servant. Seven years later she was sent to work in the fields. While she was still in her early teens, she suffered an injury that would follow her for the rest of her life. Always ready to stand up for someone else, Tubman blocked a doorway to protect another field hand from an angry overseer. The overseer picked up and threw a two-pound weight at the field hand. It fell short, striking Tubman on the head. She never fully recovered from the blow, which subjected her to spells of narcolepsy (suddenly falling into a deep sleep).

Around 1844 she married a free black man named John Tubman and took his last name. (She was born Araminta Ross; she later changed her first name to Harriet, after her mother.) In 1849, in fear that she, along with the other slaves on the plantation, were to be sold, Tubman resolved to run away. She set out one night on foot. With some assistance from a friendly white woman, Tubman was on her way.

She followed the North Star by night, making her way to Philadelphia, where she found work and saved money. The following year she returned to Maryland and escorted her sister and her sister’s two children to freedom. She made the dangerous trip back to the South soon after to rescue her brother and two other men. On her third return, she went after her husband, only to find he had taken another wife. Undeterred, she found other slaves seeking freedom and escorted them to the North.

“Every great dream begins with a dreamer. Always remember, you have within you the strength, patience, and the passion to reach for the stars to change the world.”

-Harriet Tubman

Tubman had made the perilous trip to slave country nineteen times by 1860, including one especially challenging journey in which she rescued her 70-year-old parents. Of the famed heroine, who became known as “Moses,” Frederick Douglass said, “Excepting John Brown, I know of no one who has willingly encountered more perils and hardships to serve our enslaved people.” And John Brown, who conferred with “General Tubman” about his plans to raid Harper’s Ferry, once said that she was “one of the bravest persons on this continent.”

During the Civil War, Harriet Tubman worked for the Union Army as a cook, a nurse, and even a spy. After the war she settled in Auburn, New York, where she would spend the rest of her long life. She died in 1913.

From www.pbs.org
Slavery Comes to the Americas

The practice of slavery may well be as old as humanity itself. There is evidence of slavery in ancient Greek, Roman, Egyptian, Chinese, Incan, and Aztec societies. When slavery came to the gold mines of the Caribbean and Central America, it might have seemed like just the next chapter in the world history of slavery. Yet in this new era of slavery, the economies of Europe and the Americas became, for the first time, linked. This created what has been called the first “global economy,” and the profits derived from slavery are largely responsible for America and Western European countries becoming the major powers of the world.

Far fewer slaves were brought to North America than South America. Many landowners preferred to use white indentured servants whose labor could be bought more cheaply than the price of slaves, and weren’t considered “morally and intellectually inferior” as Africans were. Slavery was profitable in the tobacco and rice industries of Virginia and Maryland, but these crops could not be farmed in the new territories of the westward expansion. Around the time of the Constitutional Convention, it was generally assumed that slavery would slowly end over the next few decades.

Of course, it did not. Perhaps the most important reason slavery continued was the invention of the cotton gin by Eli Whitney in 1793. This machine made the process of removing seeds from cotton faster and more profitable. At the same time, England began switching from wool to cotton for most of its textiles, and the demand for cotton skyrocketed. As the value of cotton rose, so too did the value of slave labor.

A second reason for the continuation of slavery is that plantation owners began to notice a surprising trend. In most other nations, slave mortality rates were much higher than birth rates. This meant that new slaves needed to be continuously brought into the country: an expensive and time-consuming process. In America, however, the slave birth rate was just as high as the free white birth rate, due in part to extended family structures and (only relatively) tolerable working conditions.

Plantation owners now saw slaves as not just a source of labor but also a sound investment: the purchase of one female slave could produce a number of slave children. Even when the importation of slaves was banned in 1808, the total number of slaves in America continued to grow for the following fifty years.

Life in Slavery

Though conditions were somewhat better in North America than in South America, slavery was undeniably a “brutal system based upon physical force, threats, torture, sexual exploitation, and intimidation.” Slaves were considered human property, so laws against assault and rape did not offer any protection – legally a slave owner had as much right to beat his slave as his horse or his ox. Punishments often included “verbal rebukes, a few ‘cuts’ with a stick or riding whip, kicks to the body, boxing of ears, confinement in tool sheds, branding on the flesh with a hot iron, and mutilation of the body by clipping the
ears, breaking legs, severing fingers, and slitting tongues.”

Underlying the physical torture was the constant threat of separation from one’s family. For personal reasons or for profit, slave owners were at liberty to sell their slaves at any time. This almost always meant the parting of mothers from children, husbands from wives, brothers from sisters. Most slaves were allowed to marry whomever they chose.

Families were tight-knit, with parents teaching their children “proper work habits, respect for elders, reverence for a spiritual world, and how to deal with whites.” Slaves were generally allowed to attend white churches, so long as they sat apart from the white congregation. Religion became an important way to cope with captivity.

Over time, Christian hymns melded with African rhythms to create a unique style of music that was often sung during and after work. It would eventually serve as the basis for jazz and blues music, but it initially served the purpose of establishing a sense of community from shared experience and providing moments of simple joy in an otherwise bleak environment.

Many slaves resisted their masters, either secretly or openly. Some performed acts of sabotage such as setting fires, abusing or killing farm animals, or simply working slowly. Others organized rebellions, most of which ended in terrible bloodshed. Others simply ran away.

Escaping Slavery

Runaway slaves were a somewhat common occurrence. Some historians estimate that 50,000 slaves escaped each year. Though most were captured or returned on their own, many found freedom in northern states, Canada or Mexico. Over time, a series of well-traveled trails and safe houses emerged known as the Underground Railroad.
The so-called “Father of the Underground Railroad” was a Quaker (a Christian religion) abolitionist from Pennsylvania named Isaac Hopper. He began helping runaway slaves in the 1790s.

Quakers, who believe strongly in equality, played an important role in both the Underground Railroad and the Women’s Rights Movement. Harriet Tubman herself said that Quakers were “almost as good as colored. They call themselves friends and you can trust them every time.”

The Railroad was not an organized system but more of a concept or a movement. Maps like the one below didn’t exist at the time because if they were found, thousands of runaways could be caught and returned to slavery or killed. So without a planned structure or any maps to guide the way, how did it work?

To successfully escape, fugitive slaves needed: a change of clothes to disguise them, food and water to keep them going, a place to hide during daylight hours, and money to start a new life in Canada or elsewhere. At “safehouses” or “stations,” these necessities were provided. “Passengers” would travel 15-20 miles each night to reach a station by daybreak. Once they arrived, a messenger was sent to the next stop to prepare them for the train’s arrival. But “stationmasters” only knew one or two stops North of their own. This was for safety: a stationmaster who was caught could be tortured or imprisoned, but they could never reveal enough information to hurt the cause.

The Railroad was so successful (an estimated 100,000 escapes between 1810-1850) that slave owners demanded action from the government. The Fugitive Slave Law of 1850 created penalties for anyone caught assisting a runaway slave and for federal agents who might be tempted to look the other way. “Slave catching” became a big business. Bounty hunters tracked fugitives all the way to Canada, hoping to cash in on a reward or simply sell the slave to another owner. Still, the dangers did not dissuade those who were committed to the cause.

“I would never obey it (the Fugitive Slave Law). I had assisted 30 slaves to escape to Canada during the last month. If the authorities wanted anything of me, my residence was at 39 Onondaga Street. I would admit that and they could take me and lock me up in the penitentiary on the hill; but if they did such a foolish thing as that, I had friends enough in Onondaga County to level it to the ground before the next morning.”

Reverend Luther Lee, 1855
Pastor, Wesleyan Methodist Church
Syracuse, NY
Rosalie Randazzo: Child Garment Work

BY
Sara Ariello & Lauren Unbekant

DIRECTED BY
Lauren Unbekant

ROSALIE RANDAZZO
Mara Reltien

COSTUME & PROP DESIGN
Kate Laissle

STAGE MANAGER
Alexis Cabrera

ORIGINAL COMPOSITION & SOUND DESIGNER
Emmett Van Slyke

Robert M. Hupp
Artistic Director

Jill A. Anderson
Managing Director
"There is work that profits children, and there is work that brings profit only to employers. The object of employing children is not to train them, but to get high profits from their work."

-- Lewis Hine, 1908
Growing Up in the Factories

Pretend for a moment that you are the child of a family moving to America in 1906. You don’t know much English, you’ve left all your friends behind, and you live in a tiny, dirty, cramped tenement apartment in New York City. Your family came here to find a better life, and you still believe there is hope for happiness, but your family is quickly running out of money. They ask you to help, and you go to work.

You go to the nearest textile factory, where clothing is made, and you are hired on the spot. They make you a scavenger and quickly show you what to do. The machines that the older workers use are enormous and noisy, with lots of moving parts. As the machine is used, bits of cotton fall to the floor beneath it or get stuck between the moving parts.

“This is wasted money,” your boss explains. “All you need to do is pick up the cotton when it falls, so we can re-use it.” He smiles and tells you it will be easy, and it does sound easy... at first.

Then you look up at the machine, with its sharp metal parts whirring around so quickly, and you realize how dangerous this job is. Your boss tells you to get to work, so you do. You lay on the floor, making yourself as thin as possible while you carefully crawl underneath the machine. The noise is tremendous. The whirring pieces of metal swoop just inches above your head. One mistake and your hair could get caught and ripped from your head. One mistake and you could lose an arm. Dust is everywhere and it rushes into your nose when you breathe. Already you want to quit, but you think about your family and the few pennies you will earn for them today.

“At least I am being paid,” you think as you look at the orphan boys and girls working beside you.

Orphans usually were not paid. Instead the factory gave them food, clothing and a place to sleep. That seems fair, you think, but as you look at the tired, hungry orphans in their tattered clothes, you pity them. One orphan is in the corner — a supervisor is beating him with a cane. Another is forced to work with a heavy weight tied around her neck. You quickly learn not to make the supervisors angry.

Back to work. Dozens of other machines need to be cleaned, so you hurry along the line. A girl who has worked there for months says sometimes she counts her steps to pass the time. Most days she walks twenty miles back and forth between the machines. Twenty miles? You feel a knot in your stomach thinking about the next fourteen hours. You will work well into the night, with only one short break.

You think about your family again. You are doing the right thing, aren’t you? You want to help and you wouldn’t mind working — if only you had more breaks and a safer job.

Best not to think about that, though. You have a long day ahead of you.
The Fair Labor Standards Act

Many attempts were made to stop unfair child labor with laws and regulations, but all of them faced the problem of constitutionality. The Constitution protects the rights of all its citizens, including business owners. The question was: is it fair to tell a business owner how to run his/her business? Would that violate the owner’s right to negotiate contracts with his/her employees?

Of course no employer has the right to abuse their employees, and in 1938 the Fair Labor Standards Act (FLSA) was passed. In 1941 the Supreme Court upheld the law, deciding that it did not violate the employer’s rights.

Since then, the law has been amended with the changing times. Here is a look at the FLSA then and now.

| Original Minimum Wage (1938) | $0.25/hour | Original Maximum Hours per Week (1938) | 44 |
| Current Minimum Wage (2016) | $7.25/hour | Current Maximum Hours per Week (2009) | 40 |

“Overtime” Employees working more than the maximum number of hours per week must be paid 1.5 times their normal wage for hours worked past the maximum. Many jobs are exempt from this regulation, but it does apply for most hourly jobs. Recently, a Texas federal judge halted a proposed new overtime threshold. Currently, full-time, salaried worker who earned up to $23,660 a year are eligible for overtime protections. The proposed new overtime ruling would make any person who made up to $47,476 eligible for overtime.

Children 16-17 years old may work unlimited hours in any occupation that is not hazardous. Hazardous jobs include those requiring use of heavy machinery, meat slicers, grinders, or choppers.

Children 14-15 years old are limited on school days to 3 hrs/day, 18 hrs/week, and no later than 7:00PM. On weekends and summers, may work 8 hrs/day, 40 hrs/week, but no later than 9:00PM.

Jobs that have different rules than these include farm work, performing, businesses owned by the child’s parents, newspaper delivery, and others.

Not all countries have child labor laws. Here are some current statistics on child labor:

- More than 200 million children today are child labourers. An estimated 120 million are engaged in hazardous work.
- 73 million of these children are below 10 years old.
- The highest number of child laborers is in sub-Saharan Africa.
- The number of children in armed conflicts have risen to 300,000 over the past decade.
- Most children work on farms that produce consumer products such as cocoa, coffee, cotton, rubber and other crops.
- 20 million child workers are employed in factories that make garments, carpets, toys, matches and hand-rolled cigarettes.
Lewis Hine
Putting a Face on Child Labor

There is a show on cable television that looks inside the dirtiest jobs in America. One hundred years ago, Lewis Hine did the same. As the official photographer for the National Child Labor Committee and a freelance photographer for a social reform magazine, Hine was a pioneer of “documentary photography” — using cameras to capture moments of everyday life that symbolize a period of history. But Hine wasn’t just interested in recording history. He used photographs to change history.

Hine was a school teacher in New York City when he began photographing the arrival of immigrants to Ellis Island. He was also interested in issues of poverty, investigating the condition of cheap tenement housing, and industrial work environments. By showing the public visual evidence of things they might normally be unaware of, Hine hoped to inspire people to reform and improve our society.

Meanwhile, the National Child Labor Committee was lobbying for the government to protect children’s rights in the workforce, but they faced resistance from big business owners who had a lot of political influence.

The NCLC knew that if the public supported labor reform, the government would be forced to consider it a serious issue. Many adults, however, thought that children benefitted from jobs that taught them responsibility, and low-income families often depended on the extra money their children brought home each week. The NCLC needed to prove to the public that child labor was hurting kids, not helping them. They needed proof. They needed Lewis Hine.

Hine accepted the job and travelled the country documenting working conditions. Factory owners began to recognize him and would often refuse to let him inside. Others would hide their young workers when Hine arrived. Hine would fool them by posing as a fire inspector or another important figure.

After Hine and the NCLC achieved their goal of labor reform, Hine began photographing Red Cross workers during World War I, and was later hired to capture images of the Empire State Building construction and New Deal work programs during the Great Depression. He dedicated his life to improving society but never earned much money for it. He died in poverty in 1940.
A Century of Immigration

Immigration is a vital piece of American history. From the period of European colonization to today, every major period in our history is influenced by immigration. However, our history is also marked by periods of fear and prejudice toward immigrant communities. From the forced migration of Africans to North America under the institution of slavery to the internment of immigrants in the 1940s, immigrants and their treatment are issues that affect every aspect of society.

Europeans have immigrated to the Americas since the 16th century. The reasons for their arrival are as numerous as the individuals themselves, but certain historical events caused surges in immigration: the Irish potato famine of 1845, the American Gold Rush of 1849, and failed revolutions in Germany and France in 1848. Yet it was not until the 1880s that America saw its first great wave of European immigration. An average of 560,000 immigrants arrived each year between 1880 and 1924, amounting to over 25 million immigrants in a 44-year period. This period also featured the opening of Ellis Island in the New York harbor, which processed more than 22 million immigrants before it closed in 1954.

The high rate of immigration in this short period of time led to growing frustration over the congestion immigration was causing. In 1924 Congress moved to limit immigration in an attempt to control the growth of the population. The Immigration Act of 1924 established fixed quotas based on nationality and suspended all immigration from the Far East. The establishment of permanent quotas in 1929, coupled with the stock market crash and the Great Depression, caused a dramatic decrease in immigration during the 1930s. Although immigration slowed considerably during World War II, immigration resumed its normal pace when the war ended in 1945. Yet, further immigration legislation in 1952 decreased the average number of immigrants per year. All in all, the period between 1925 and 1964 witnessed a 70 per-cent drop in immigration.

In 1965 the immigration controls enacted in the previous 40 years came to an end and immigration resumed at a pace nearly equal to the great wave of the early 20th century. With the passage of the Immigration Act of 1965, the system of overarching quotas was abolished and replaced with national quotas. Between 1965 and 1989, the US grew by nearly 500,000 immigrants per year. However, immigration did not remain at that level for long.

The 1990s brought a new face to immigration. The passage of the North American Free Trade Agreement (NAFTA) in 1992 led to an increase in the availability of cheap labor from Mexico, leading to a major spike in immigration levels. Immigration rates nearly doubled, with an average of 1,000,000 immigrants entering the country annually. This influx of new labor led to calls for immigration reform, especially as industries began to move production out of the country in an effort to lower their costs. However, it was the attacks of September 11, 2001 that once again put immigration reform in the spotlight. In Washington, D.C., the debate over immigration reform continues to this day and proves to be a major issue in Congressional and Presidential elections.
elements of drama

PLOT
What is the story line? What happened before the play started? What does each character want? What do they do to achieve their goals? What do they stand to gain/lose?

THEME
What ideas are wrestled with in the play? What questions does the play pose? Does it present an opinion?

CHARACTER
Who are the people in the story? What are their relationships? Why do they do what they do? How does age/status/etc. affect them?

LANGUAGE
What do the characters say? How do they say it? When do they say it?

MUSIC
How do music and sound help to tell the story?

SPECTACLE
How do the elements come together to create the whole performance?


Any piece of theatre comprises multiple art forms. As you explore this production with your students, examine the use of:

WRITING
VISUAL ART/DESIGN
MUSIC/SOUND
DANCE/MOVEMENT

ACTIVITY
At its core, drama is about characters working toward goals and overcoming obstacles. Ask students to use their bodies and voices to create characters who are: very old, very young, very strong, very weak, very tired, very energetic, very cold, very warm. Have their characters interact with others. Give them an objective to fulfill despite environmental obstacles. Later, recap by asking how these obstacles affected their characters and the pursuit of their objectives.

INQUIRY
How are each of these art forms used in this production? Why are they used? How do they help to tell the story?
elements of design

LINE can have length, width, texture, direction and curve. There are 5 basic varieties: vertical, horizontal, diagonal, zig-zag, and curved.

SHAPE is two-dimensional and encloses space. It can be geometric (e.g. squares and circles), man-made, or free-form.

FORM is three-dimensional. It encloses space and fills space. It can be geometric (e.g. cubes and cylinders), man-made, or free-form.

COLOR has three basic properties: HUE is the name of the color (e.g. red, blue, green), INTENSITY is the strength of the color (bright or dull), VALUE is the range of lightness to darkness.

TEXTURE refers to the “feel” of an object’s surface. It can be smooth, rough, soft, etc. Textures may be ACTUAL (able to be felt) or IMPLIED (suggested visually through the artist’s technique).

SPACE is defined and determined by shapes and forms. Positive space is enclosed by shapes and forms, while negative space exists around them.
GREAT EXPECTATIONS  
OCTOBER 19 – NOVEMBER 6

DISNEY AND CAMERON MACKINTOSH’S MARY POPPINS  
NOVEMBER 26 – JANUARY 8

DISGRACED  
JANUARY 25 – FEBRUARY 12

AIN’T MISBEHAVIN’  
THE FATS WALLER MUSICAL SHOW  
MARCH 1 – 26

HOW I LEARNED TO DRIVE  
APRIL 5 – 23

DEATHTRAP  
MAY 10 – 28

16/17 SEASON

315.443.3275 SyracuseStage.org