

Home on the Mornin' Train

By Kim Hines

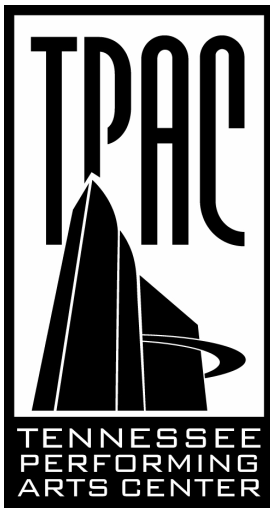
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Guidebook for Teachers

Lessons by
Beth Anne Musiker and Susan Sanders
TPAC Education





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Director's Notes from

Jackie Welch

It's very easy for us to look back 200, 100, or even 50 years and describe the events of those eras as merely history. The distance of time reduces them to a record of dates on a calendar, a roster of the famous and the infamous, and a landscape of statues, landmarks and monuments. While these tangible historical elements represent the social tug and pull of idea and ideals, it is the collections of personal stories that function as our private road map. These histories paint a long view of where we've come from with merely the shadow of possibility of where we've yet to go. With all of human history's grandeur and importance, it still sits simply as backdrop to the smaller, although no less significant, stories of individual, personal trial and triumph.

In Kim Hines' play, *Home on the Mornin' Train*, she brings historically critical times to life by interweaving two "small" stories set 100 years and an ocean apart. History has taught us the significance of Harriet Tubman and the Underground Railroad and of Anne Frank and the persecution of the Jews throughout Germany and Europe. *Home on the Mornin' Train* opens the pages of these turbulent times and illustrates hope, inspiration and survival. We see history up close on the human face. We witness elements of our shared humanity.

Within this play is a book whose message speaks across 100 years, fueling the hopes of its readers. For those who possess it, who are still on their journey, it is evidence that the passage can be successfully completed. The proof is in their hands that those who long for freedom travel the same road. That's the power of Story. This is how we touch history. Our lives turn into precious books. Our job is to hold them both gently so that all may read deep.

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Dear Teachers and Media Specialists:

Historical and fictional characters who have chronicled their life-changing journeys through literature make a lasting impression. Likewise, students can discover that their own stories, written or verbally expressed, can be sources of personal reflection and satisfaction, and are inspiring when shared with others.

TPAC Education invites you to create project partnerships that integrate learning about ***Home on the Mornin' Train*** with your school's media specialists, and to document and enter your classroom or school projects for special recognition at TPAC. Use the guidebook activities, or develop your own - consider class displays, book reports, illustrated stories, play reviews, and original works of student writing as ways to record students' impressions of this play and its related themes and literature.

Please tell us about your students' good work and class projects related to *Home on the Mornin' Train!*

Call us at 615-687-4288 or email to KArmstead@TPAC.org

Mailing Address: P.O. Box 190660 Nashville, TN 37219

Home on the Mornin' Train

Synopsis

from Dramatic Publishing

1839, Talledega, Alabama: slavery is alive and doing quite well in the United States. 1939, Hamburg, Germany: Hitler has called for the extermination of Jews. Jewish children Rifka and Aaron are sent by their parents into hiding with the Westemeier family in rural Germany. Soon they are joined by other Jewish children, Baruch, David and Ledah. The plan is to take them by boat to safety in Denmark. While in hiding, the Jewish children read from a first-person account of a runaway teenage slave named Brave Mary. They learn of the history of slavery in the United States and Brave Mary's story of escaping an Alabama plantation in the 1830s. Brave Mary is joined in her escape by Katie-Mae and a young boy named Kindred. The means of survival for both groups of children is the Underground Railroad. The Westemeier's son, Karl, helps his father smuggle the Jewish children out of Germany. In America, Adelaide, the daughter of an abolitionist banker, gives asylum to runaway slaves on their flight to freedom. Olivia, a slave, puts herself in jeopardy as she uses her owner's boat to ferry blacks across the Ohio River. Trials and tribulations beset both groups of children. However, the Jewish children are inspired by the strength and courage of the black children trying to find their way to Canada, as they make their own way to Denmark, and on to Sweden.

Characters

Runaway Slave Children:

Runaway Jessie (19-20 yrs old)
Brave Mary (17-18 yrs old)
Katie-Mae (15-16 yrs old)
Kindrid (14-15 yrs old)
Olivia (17 yrs old)

Jewish children escaping

Germany:

Rifka (16-17 yrs old)
Aaron (7-8 yrs old)
Baruch (14-15 yrs old)
Ledah (7-8 yrs old)
David (10-12 yrs old)

Germans

Karl (18-19 yrs old)
Young Man (16-20 yrs old)

Adelaide - Southern White Woman,
(19-20 yrs old)

Classroom Connections

Home on the Mornin' Train

Themes in the Play

- Children and families affected by persecution become refugees – fleeing Germany, fleeing the South
- Separation from parents
- Courage and heroism, choosing to follow one's inner compass in the face of adversity
- How books and stories are inspirational
- Music that soothes, how music evokes memories
- Understanding history through small, personal stories
- Journeys: maps, plotting points, personal and logistical planning
- Oppression/slavery in other times and places

Vocabulary

Abolitionist- a person who favors abolishing slavery

Dipping (Drinking) Gourd- A code name used for the constellation of the "Big Dipper" (Ursa Major)

Dreidel (dredel)- A toy similar to a spinning top used in games of chance played by children and adults at Hanukkah

Gentile- One who is not of the Jewish faith or is of a non-Jewish nation

Israelites-

- A native or inhabitant of the ancient Northern Kingdom of Israel.
- A descendant of Jacob; a Jew.
- A member of a people regarded as the chosen people of God.

Kartoffel mit Käse- Potatoes with cheese

Kepah- A head covering

Nazi- A member of the National Socialist German Workers' Party, founded in Germany in 1919 and brought to power in 1933 under Adolf Hitler.

Pesach- a Jewish festival (traditionally 8 days) celebrating the exodus of the enslaved Israelites from Egypt

Polaris- the real name of the north star

Star of David- a six-pointed star formed from two equilateral triangles; an emblem symbolizing Judaism. Also called Magen David and Shield of David

Tombigbee River- A river that runs south through Mississippi and Alabama.

Underground Railroad- A secret cooperative network that helped runaway slaves to reach safety in the free states

The projects build toward an understanding of the characters, history, and themes of *Home on the Mornin' Train*. The lessons and assignments may take place over time before and after attending the performance.

Project One

What are the characteristics of a hero? Write a letter to a hero from history.

Objectives

- Students will practice letter writing form.
- Students will relate a current situation or personal problem to an historical figure.
- Students will consider what makes an individual “heroic.”

Preparation

Teacher identifies a clearly heroic individual from history or historical literature. If the class is not already familiar with the individual, related assignments may include student book reports or biographies prior to this activity.

Warm Up

Class Discussion: What does it mean to be “heroic”?

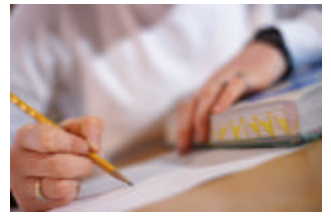
- Ask students to think about the familiar character (teacher’s choice) from history, e.g., Harriet Tubman.
- Write down student responses during the discussion: What do you know about this person? What choices did he/she make? What inspired or motivated this person’s actions? What adjectives would you use to describe this person?
- Review the student responses and discuss what characteristics make a person “heroic.” What other heroic individuals come to mind from history or literature? What characteristics do these individuals have in common?

Activities

1. Write a letter to the heroic individual. In the letter, students should introduce themselves and describe a problem – a present-day situation such as a political, social, or school conflict, or a personal problem they are experiencing. Ask the character for information or advice that will help them to overcome the problem. Explain why they believe this individual’s advice will help. (Depending on grade level, introduce and/or review the elements of letter writing.)
2. Older students may proceed with writing a second letter, responding as that character.
3. Revisit your problem/situation. What action do you think a heroic person might take to solve it? What is the best way for you to solve it? *This can be a class discussion, a journal entry, or another letter explaining the choice of action.*

Reflection

- Did you discover any answers to your situation or personal struggle just by writing the letter to your historical figure?
- Did you learn anything new (or gain a new perspective) about this heroic person and their story through this activity? What did you learn?



Project Two

Adapt a Letter into a Script

Objectives

- Students will learn and practice script form and the writing process.
- Students will dramatize a personal letter.
- Students will consider the ways that dramatization conveys a story.

Preparation

Depending on the grade level, introduce or review script form. Look at a script together and identify the following: Character descriptions, Setting, Dialogue, Stage Directions. Compare and contrast a narrative paragraph and a script excerpt.

Warm Up

- Read your letters from lesson one, or a part of your letters, out loud to a partner.
- The partner imagines responses to the questions and comments in the letter.
- Imagine a conversation between two characters. When and where are they having this conversation? What has brought them together?

Activity

1. Each pair picks one of the letters to turn into a script for a short scene or two that they will perform. There must be two characters and dialogue.
2. Create short character descriptions, dialogue, and stage directions and describe the setting (time and place).
3. They may choose to include a monologue as part of their scene(s). See page 9.
4. Pairs read aloud their draft to one another. Provide more time to add to, edit, and revise their scripts. Use the reflection questions to prompt the writing process.

Reflection

- What did you have to change in your letter to turn it into a script?
- What details need to be included for the characters' "story" to be understood?
- Does the scene have a beginning, middle and end?

Activity 2

- After each pair is satisfied with the script for their scene, prepare to perform!
- Rehearse your scenes. Practice using voices for effect. Teacher, or a "guest performer" can serve as narrator to read the set and character descriptions, and stage directions.
- Please note: these need not be fully realized plays - just a scene or two but they should have a beginning, middle and end!
- Share the work!! Little staged performances and/or readings would work.

Reflection

Ask the script writers to describe their writing process. How did their final scene change from their first draft? Would they make further changes if they were to perform it again?

Project Three

In the play *Home on the Mornin' Train*, we only briefly meet some of the characters. We don't literally see the homes and circumstances in which the characters live, or see the war that is taking place, but we can imagine the "rest of the story" and the struggles facing these characters.

Objective

- Students will read and analyze monologues from the script to learn about key characters.
- Students will imagine additional details and circumstances for these characters.

Warm Up

In a class discussion, make one simple statement, such as:

"It is so hot today...even the lake is too warm for swimming."

"I was sure I put my homework in my notebook, but now I can't find it!"

"My new neighborhood is nice, but I miss my friends."

Ask students to imagine who might say this? What is his/her name? How old? Where are they? What has happened? Who are they talking to? Try to elicit as many details as possible to create a group story based on the statement.

Activity

1. Prepare copies of each of the following short monologues: KARL, BARUCH, ADELAIDE, JESSIE. (Page 9)
2. Divide the class into groups of four, and give each student in the group one of the four characters.
3. Have students silently read their passage and make notes to answer the following questions: Where does this character live? How old do you think this person is? What is this character worried about? Have they done something wrong? What must they do to overcome their struggle? What does this passage tell you about the historical context in which the character lives?
4. Tell students that they are going to introduce their character to the others in their group as if this person is their friend. "I would like to introduce my friend Baruch..." Give them a few minutes to think about what they will tell the others about their friend.
5. The rest of the group can ask questions to try to learn more. If the answer is not immediately available in the text, students can add more information that they think might be true of their "friend" to fill in more detail.

Reflection

- What do we know for sure about these characters? How much did you imagine?
- Do your characters have anything in common? Is it possible they have met one another?
- After the performance, ask students to recall their "friend." Has anything changed in what they know or imagine about this character?

Extension Options - Writing Activities

- Based on what you have learned about Adelaide or Karl in their monologues, write a short story based on these characters.
- Research and report on real-life individuals who took risks to help Jews escape from Germany, or slaves to escape on the Underground Railroad. (See page 12 for an example.)

Character Monologues from *Home on the Mornin' Train*

KARL

When the German government made it law to treat the Jews badly, *meine Eltern*...my parents...felt that it was wrong. They had few Jewish friends, so I did not understand at first why they felt the laws were not right. *Mein Vater* said..."Today it is Jews. Tomorrow it may be only farmers...or people who walk with a cane...or perhaps little boys named Karl. It is wrong to single out people like the government has done. These people have done nothing wrong. No! It is the government that is wrong!"

I get a little worried when *Vater* takes Jews to the next site unaided. I usually ride with him in the wagon. But *Vater* wanted me to stay here with *Mütter* and watch over things. There is talk that someone has told the SS about us. Truth or not, it will not be safe to keep Baruch and Rifka here for much longer. I have gotten them both papers and new birth certificates...and new names. I hope that I haven't forgotten anything. We had to move so quickly this time. Why would someone turn us in, when we are helping so many people? Why?"

From Scene Six

JESSIE

(Holding a lantern as if talking to a group of people.) Freedom! I've heard that word since I was this high. *(Indicates with her hand.)* Mama singing songs, Daddy talking about when we were back in Africa, free as we wanted to be...and how someday we would be free again. Mama died giving birth to her fourteenth child for the master to sell. Daddy got traded off up the Mississippi to someplace called Missouri. When I turned 12, I figured I'd take my chance on freedom...now I come back and help others to be free..."

From Scene 4

ADELAIDE

There! *(Holding up the paper to admire her work.)* That looks official. I'm getting better and better at this. I forge these papers for runaway slaves. If they are stopped they will have the "proper papers" to get them on their way...without incident. It warms my heart to be able to help in this manner. My father is the banker in town. We don't own slaves because my father doesn't believe in slavery. We are a family of abolitionists and we fight for the freedom of the slaves. But when you live in the land of Dixie—you don't let others know what you feel or what you're doing. You see, it's against the law to help slaves to escape. It's practically against the law to let them breathe...as long as they are working...no problem...but if we were to treat the Negroes as human beings...we could be thrown in prison, or worse yet...put to death. We've got a lot of greedy, ignorant people that want Negroes to stay slaves. It's all about the money. And I should know, my father's a banker. My family and I are committed to helping slaves escape to the north for as long as we can...for as long as it takes...until the Negroes are freed from slavery.

From Scene Six

BARUCH

(reading from the letter he is writing to his parents) There isn't any need to worry about me. I am safe and sound. We are treated well and we get two meals each day. Mostly bread, corn, and soup. I miss Mama's cooking...especially her *Kartoffel mit Käse* I can almost smell it cooking now. *(Pause)* I wonder who picks up *die Zeitung* for Herr Jungmann. He likes his paper at a quarter past eight o'clock...to read before going to work. And I hope that Mitzie is not proving to be a problem. I'm sure she misses me...because I miss her so much. I'm sorry I didn't bring her with me. There are mice here and they come out at night and feed on the crumbs we leave on the floor. I hate the sound of mice rustling through the hay." *(He stops reading.)* I worry about my parents. I'm their only child. It was hard to leave them. But my father says that there are rumors about the *Jüden*. That we aren't being sent away temporarily like the government said. We are being sent away for good. There are stories about ovens and...fire...and guns...death. My parents sent me away just in case the government lied. They said that I should have a chance to live...to be free..."

From Scene 4

Follow the Drinking Gourd

Image from *The First American West*, Special Collections Research Center, University of Chicago Library



In *Home on the Mornin' Train* the Jewish children find courage on their journey to freedom by reading from a book about Brave Mary and her efforts to guide slaves on the Underground Railroad. It will be helpful for students to be familiar with this history before attending the play.

BRAVE MARY: Pretty sky, isn't it?
JESSIE: It's a beautiful night all right. And so clear, You can see the dipping gourd as plain as can be.
KINDRED: Where? Where's the dipping gourd?
BRAVE MARY: You see that big shining star? If you were to take your finger...(She takes Kindred's finger and traces in the air.) ...start here...and see...here is the cup part and here is the handle...see a drinking gourd...
JESSIE: You're gonna follow the drinking gourd to get you up north...to get you to Canada...
KINDRED: But how are we gonna do that?
BRAVE MARY: The stars will guide us to our new home. The stars will guide us to freedom...(Sings)
Follow the drink-ing gourd!
Follow the drink-ing gourd!
For Jessie is a waiting
For to carry you to free-dom,
If you follow the drink-ing gourd.

--Home on the Mornin' Train, Scene 3

The song and its translation are as follows:

"When the sun comes back" refers to the winter solstice (December 22), after which the altitude of the sun at noon is higher each day. Quail are migratory bird 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. 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. The Railroad struggled with the problem of how to get escapees across, and with experience, came to believe the best crossing time was winter. Then the river was frozen, and escapees could walk across on 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 the next winter.

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.

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 the new river which is the Tennessee River. A number of the southern escape routes converged on the Tennessee.

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

*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.*

*The river bank makes a very good road,
The dead trees show you the way,
Left foot, peg foot, traveling on
Follow the Drinking Gourd.*

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

*Where the great big river meets the little river,
Follow the Drinking Gourd.
For the old man is awaiting to carry you to freedom if you follow the Drinking Gourd.*

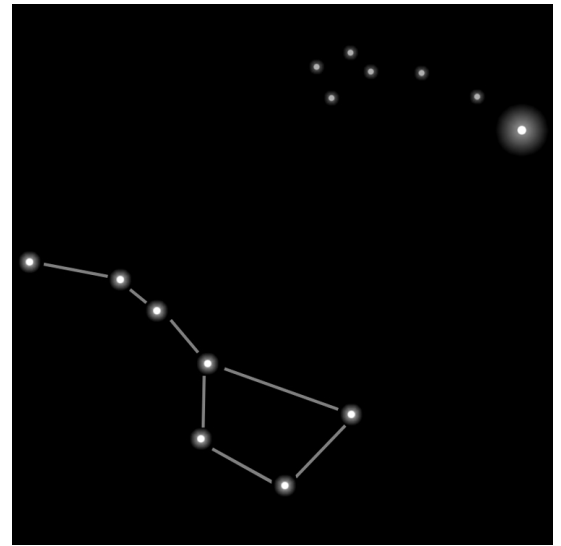
Related Activity

The words to "Follow the Drinking Gourd" are a coded message. Do modern songs have coded messages? Can we write a song with a coded message?

1. Review the history of the Drinking Gourd and the words and interpretation of the song.
2. Working in small groups, ask students to create a map of the school neighborhood or campus. Indicate the features, routes and distances on the map.
3. Ask each group to decide upon a "start" and "finish" point for a walk on the map. Allow the groups to actually walk their route and make notes of what details they see along the way.
4. Create written "travel directions" guiding someone who is not familiar with the area from the start to the finish. What would help them find their way?
5. Rewrite the directions into a song, using a simple and familiar tune (e.g. *Row, Row, Row Your Boat*).
6. Share the songs with the other groups. Have other groups try to follow the instructions in the song.

History of the Drinking Gourd

During the era of slavery in the United States, many slaves fled to freedom in the North. In order to reduce the numbers of escaping slaves owners kept slaves illiterate and totally ignorant of geography. Owners even went so far as to try to keep slaves from learning how to tell directions. Their attitude is demonstrated by a statement from one of the overseers in "Roots": "I don't take to nigger's off the plantation. This way they don't know which way is east, which way it is to the west. Once they have figured where someplace else is-next thing you know, they'll know which way is the north."



The big dipper "points" to Polaris.

Nonetheless, slaves knew perfectly well freedom lay to the north, and they knew how to locate north. They used the North Star, or as it is more correctly named, Polaris. Polaris lies almost directly north in the sky. Slaves fled using the simple direction "walk towards the North Star." However, unable to plan a route, they risked walking into impassable or dangerous terrain.

Members of the Underground Railroad were fully aware of the predicament of fleeing slaves. About 1831 the Railroad began to send travelers into the South to secretly teach slaves specific routes they could navigate using Polaris. By the beginning of the Civil War in 1861, about 500 people a year were traveling in the South teaching routes to slaves, and well established escape routes had been established. Scholars estimate that 60,000 to 100,000 slaves successfully fled to freedom.

Polaris became a symbol of freedom to slaves as well as a guide star. As soon as they were old enough to understand, slave children were taught to locate Polaris by using the stars of the Big Dipper.

Slaves passed the travel instructions from plantation to plantation by song. Slaves brought from the tribal cultures of Africa the custom of creating songs to transmit factual information. In America slaves turned song into codes that secretly transmitted information they wished to keep from whites.

"Follow the Drinking Gourd" is a coded song that gives the route for an escape from Alabama and Mississippi. Of all the routes out of the Deep South, this is the only one for which the details survive. The route instructions were given to slaves by an old man named Peg Leg Joe. Working as an itinerant carpenter, he spent winters in the South, moving from plantation to plantation, teaching slaves this escape route. Unfortunately, we know nothing more about Peg Leg Joe.

Source: <http://quest.arc.nasa.gov/lrc/special/mlk/gourd1.html>

Everyday Heroes – The Danish Resistance and Escape to Sweden

"My father said that not many gentiles were willing to help the Jews. My mother said to be thankful. Thankful that there were people courageous enough to help us. Out of the city of Hamburg. Out of Germany. On to Denmark, and finally to Sweden. We would be safe in Sweden. It may take a while, because we have to hide along the way. Herr Westermeier said he has many friends that will help us get to Sweden. They will help along the way.

– Home on the Mornin' Train, scene 2



On November 9, 1999, Knud Dyby was honored by the Los Angeles Simon Wiesenthal Center for his humanitarian efforts during WW II. He was there as a representative of a small nation that showed the world it is possible for ordinary people to stand firm against the forces of evil. For his efforts, he has been recognized by numerous Jewish organizations for his courage in helping Danish

Jews escape from the Germans to neutral Sweden.

The German army occupied Denmark in 1940, but for various strategic reasons allowed the Danish government to continue running the country. This uneasy agreement continued for three years, until German demands became totally intolerable. In the face of mounting tension, the Danish government was replaced in August of 1943 with one the Germans hoped would be more manageable.

But pressure on the German occupation continued to increase within Denmark as sabotage and other forms of resistance to the Nazis escalated.

The Germans, frustrated in their inability to intimidate Danish resistance, declared marshal law. There were a series of crackdowns as the Gestapo tightened its noose around little Denmark.

Then, in September, startling news spread through the country. A German diplomat, Georg Ferdinand Duckwitz, informed the Danes that Hitler had decided to round up and deport the country's Jews. The "Final Solution" was coming to Denmark.

Dyby was 26 at the time and a policeman. He came to this position through his experience as a Guardsman at the Royal Palace in Copenhagen. He was drafted into the military when he was 20, and assigned to the Guard because of his good looks and tall military bearing. Today he jokes that 1937 "must have been a bad year for good looks."

But his training and experience as a Royal Guardsman turned out to be anything but frivolous. He would soon find ways to put this early training to unexpected uses. As a police officer and avid sailor, he had access to information vital to the underground. He knew the best

hiding places near the fishing coves. And he knew the patrol routines of the German navy along the best sea lanes between Denmark and Sweden.

This information was critical in planning the hundreds of dangerous crossings that took place under his direction.

When the news spread of Germany's intention to round up Denmark's Jews, the county quickly mobilized. The evacuation began in dark and rainy October. Within three months (some accounts say two to three weeks) individual citizens and small groups were able to smuggle nearly all of the 8,000 Jews living in Denmark across the narrow body of water between Denmark and Sweden.

A number of underground organizations in both Denmark and Sweden worked together against the Germans. Ordinary Danish citizens played a major role in these efforts and sheltered Jews from the Gestapo in every



Dyby "managed" five fishing skippers who made hundreds of clandestine crossings

conceivable nook and cranny. Hospitals were favorite hiding places, harboring approximately 1000 Jews.

As grim as the situation was, there were moments of humor. Dyby likes to tell the story of the nurse who asked the doctor what to put on the chart of a particular Jew she found under the sheets on her ward. "German Measles," said the doctor.

Dyby was a member of the Danish-Swedish Refugee Service, a group responsible for transporting 1,888 people to safety. Not all of these people were Jews; there were Allied airman, saboteurs, Baltic refugees and others fleeing the Nazis. From 1944 until May 4, 1945, Dyby "managed" five fishing skippers. They crossed the sound between Denmark and Sweden hundreds of times with mail, money, weapons, intelligence information, news and refugees. Unlike other European Jews who found that their homes had been taken away, their property destroyed, when Denmark's Jews returned after the war they found that their homes and property had been protected by their non-Jewish neighbors.

Related Websites

The Underground Railroad

The Underground Railroad

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

An interactive site with history, maps, timeline and classroom ideas.

The Kennedy Center's ArtsEdge

<http://artsedge.kennedy-center.org/content/2467/>

Includes three unit plans exploring the meaning of *Follow the Drinking Gourd*, Freedom Quilts, and other African-American spirituals with codes.

NASA Quest

Interpreted meaning of the song:

<http://quest.arc.nasa.gov/lrc/special/mlk/gourd2.html>

Description of the "Drinking Gourd" route guided by stars and geography:

<http://quest.arc.nasa.gov/lrc/special/mlk/gourd1.html>

The National Security Agency

<http://www.nsa.gov/publications/publi00011.cfm>

Basic description of the navigational system and quilt symbols as cryptology, the study of codes.

The Holocaust

A Teacher's Guide to the Holocaust

<http://fcit.coedu.usf.edu/holocaust/default.htm>

An overview of the people and events of the Holocaust through photographs, documents, art, music, movies, and literature. The literature section includes titles, book summaries and recommended grade levels.

Teacher Resources for Literature

<http://fcit.usf.edu/holocaust/arts/LIT2.HTM>

Number the Stars by Lois Lowry Grades 3-5

Book summary with discussion and activity suggestions.

<http://www.carolhurst.com/titles/numberthestars.htm>

★ **Elementary Themes in Number the Stars by Lois Lowry** – Extensive Resources for Teachers and Students, including history behind the story and student worksheets

http://www.cdli.ca/CITE/number_the_stars.htm#History

Related Literature

The Upstairs Room by Johanna Reiss
Number the Stars by Lois Lowry (1990)
Sky by Hanneke Ippisch (1996)
The Picture Book of Anne Frank by David A. Adler (1993)
Twenty and Ten by Claire Huchet Bishop (1991)
Jacob's Rescue, a Holocaust Story by Malka Drucker and Michael Halperin(1993)
Anne Frank: Life in Hiding, by Johanna Hurwitz (1988)
Journey to America by Sonia Levitan (1970)
Summer of My German Solider by Bette Greene
Upon the Head of the Goat: A Childhood in Hungary, 1939-1944 by Aranka Siegel (1983)
When Hitler Stole Pink Rabbit by Judith Kerr (1971)

Sound the Jubilee by Sandra Forrester
Stealing South by Katherine Ayres
Steal Away Home by Lois Ruby
North by Night: A Story of the Underground Railroad by Katherine Ayres
Under the Quilt of the Night by Deborah Hopkinson
Follow the Drinking Gourd by Jeanette Winter
The Secret to Freedom by Marcia Vaughan
Bright Freedom's Song: A Story of the Underground Railroad by Gloria Houston
Choosing Up Sides by John H. Ritter
Dear Austin : Letters from the Underground Railroad by Elvira Woodruff
Escape from Slavery: Five Journeys to Freedom by Doreen Rappaport
Freedom Crossing by Margaret Goff Clark
Freedom Train by Dorothy Sterling
Get on Board: The Story of the Underground Railroad by Jim Haskins
Harriet Tubman: Conductor on the Underground Railroad by Ann Petry
Journey to Freedom: A Story of the Underground Railroad by Courtni C. Wright
North Star to Freedom: The Story of the Underground Railroad by Gena K. Gorrell
Soon Be Free by Lois Ruby
Stealing Freedom by Elisa Lynn Carbone
The Story of Harriet Tubman, Conductor of the Underground Railroad by Kate H. McMullan
True North: A Novel of the Underground Railroad by Kathryn Lasky
The Underground Railroad by Raymond Bial (Photographer)

Books at Lower Levels

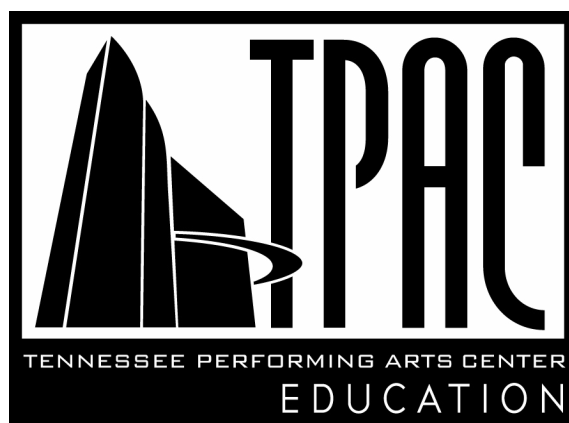
Allen Jay and the Underground Railroad by Marlene Targ Brill
Aunt Harriet's Underground Railroad in the Sky by Faith Ringgold
Barefoot: Escape on the Underground Railroad by Pamela Duncan Edwards
Follow the Drinking Gourd by Jeanette Winter
Sweet Clara and the Freedom Quilt by Deborah Hopkinson

Books at Higher Levels

'Dear Friend' Thomas Garrett & William Still: Collaborators on the Underground Railroad by Judith Bentley
The Last Safe House by Barbara Greenwood

<http://eduscapes.com/ladders/themes/under.htm>

www.tpac.org/education



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