



Slavery in the
Colonial North

Teaching Guide for the Short Film

RUNAWAY

In 1740s Hudson Valley, New York, Sue, an enslaved woman at Philipsburg Manor, Upper Mills, helps two enslaved men who are running away, under the nose of a seething overseer, all while trying to keep her daughter from being sold off the next day.

Available at: hudsonvalley.org/runawaymovie

Runaway: The Film – Teaching Guide

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Introduction

The Power of Place

Philipsburg Manor is a unique historical site – formerly a colonial era northern provisioning plantation twenty-five miles from the colony of New York. From 1693 to 1750, 23 enslaved Africans labored on the farm and in the mill and manor house owned by the absentee landowner, Adolph Philipse, the wealthiest resident of New York. By researching property records and wills from Mr. Philipse’s death, historians know the names of the individuals who lived and worked on the farm – names of Sue and Susan, Caesar, and an overseer named Elbert Aertse – are all a part of the historical record. Yet, while we know their names, we do not know for certain the experience of their lives, or the depth of their stories.

Places like Philipsburg Manor contribute to our understanding of American slavery by challenging typical assumptions about plantations, which in our popular imagination tend to be associated with southern colonies in the 19th century. As a lasting physical site, Philipsburg provides evidence that slavery thrived during this distant time period and in this geographic location. Thus, we are forced to generate unusual questions to understand how the context of northern plantations might differ or reflect what historians already know about southern plantations. For example, the site forces us to ask questions about the labor required to run a plantation of this size, the crops and livestock raised, and the skill needed to operate a mill and trading post supporting tenant farmers throughout the region.

These questions and clues lead to more questions and clues about the demands likely placed upon enslaved men and women and an overseer who were responsible for the production of goods, even when the landowner was absent. Historical research inspired by places like Philipsburg Manor help offer an interpretation of what northern colonial era plantation life might have been like.

**Refer to the background information in the Appendix for more information about Philipsburg Manor and the primary source documents that historians have used to interpret this site.*

Additional Resource

Historic Hudson Valley’s comprehensive curriculum, *Runaway Art: Enslavement and Resistance in Colonial New York*, includes additional information about Philipsburg Manor including primary source documents available free to teachers: <http://apps.hudsonvalley.org/runaway-art/classroom-materials/>

The Power of Film

Existing historical research often excludes the experience of individuals whose stories were not important enough to document. In particular, the enslaved people living in northern colonies have no voice in the historical record. Their names exist on property records and in sale and runaway advertisements, but there is nothing to help us understand the complexity of their daily lives. Imagination is needed.

Films are narratives that have many motives. Films and other popular forms of storytelling are meant to entertain, to raise questions, and to encourage particular emotional reactions. Many times, films can be powerful ways to reinforce ideas about society and the people and institutions that make up our world. For this reason, films and other narratives about slavery are challenging because so little historical evidence exists to substantiate the experience and perspectives of those who were enslaved. The colonial period has even fewer primary documents that historians can use to interpret the experience of enslavement during the economic and legal development of American colonies.

This short, fictionalized narrative provides an accessible entry point for visualizing the real people who lived and worked at Philipsburg Manor. As the drama of the film unfolds, viewers will grapple with the complicated systems of slavery and the relationships that allowed this dysfunctional economic system to flourish. Domination, repression, confrontation, and defiance can be elusive exchanges that are at times challenging to describe through textbooks, lectures, and other typical ways of teaching history. The film conveys the deep injustices that were an inherent part of Northern colonial slavery, as well as the complex relationships between those involved in this troubled economic system. Viewing, analyzing and discussing the film can help viewers grapple with the thorny concepts, language, and behaviors inherent in slavery.

This film is a starting point to further historical study. We urge users of this film and curriculum to support ongoing study of slavery with historical research. Watching the film will raise questions that can perhaps be answered by reading historical texts, searching historical archives, and posing questions that future historians might investigate.

Teaching Goals

The following goals should guide teachers who endeavor to use film to teach about slavery, and other difficult topics that have been neglected because of their emotional complexity and uncertain grounding in historical evidence. The discussions and activities in this guide will create openings for the following kinds of learning:

Opportunities for Dialogue About Race

Meaningful engagement through discussion and debate will create a stronger impression and greater opportunities for learning. This requires a willingness to engage in uncomfortable conversation and unexamined emotions about our nation's fraught relationship to race and the legacy of racism. Many people might resist this discomfort. Keep in mind that dialogue inherently keeps us open to growth and change. Facilitators need not have all the answers. Additional research and extra time to process troubling aspects of this history may be needed. Consider these discussions as openings to respond to knowledge that is still emerging and puts us on a path towards healing.

Historical Empathy

Film typically works like this: an emotional connection to the plight of characters may encourage viewers to consider several points of view, debate the circumstances of the situation from multiple perspectives, and attempt to understand the motivations for each character's actions. These are also important skills for historical analysis, showing how interpretations can vary depending on what evidence is available and how it is analyzed. This film tells a narrative about slavery that is underrepresented in history books. Regardless of our individual ancestry, all Americans have benefited from the institution, legacy, and privileges afforded by the free labor used to build the foundations of the United States. These historical figures are as important to understand as the famous leaders, activists and thinkers who populate history books. Empathizing with characters in *Runaway* fosters compassion for the many decisions that enslaved people made to endure and sometimes resist the conditions of their lives.

Seek Historical Evidence

Runaway encourages contemplation about a time period in American slavery that is challenging even for historians to interpret. Since fictionalized narratives need to be supported by evidence, the study of colonial slavery is tricky. History tends to exclude the voices of those who did not leave written records, especially those who were deemed property. *Runaway* is based on decades of research by scholars at Historic Hudson Valley who have studied Philipsburg Manor and what is known about life and work during that time period. Others should be thoughtful before taking liberties to create their own stories about enslaved people. Instead,

the work suggested in this curriculum is to think about one's own life and experience *in relation* to the film's characters. Doing so can humanize history and provide a persuasive opening for further historical study. All viewers are encouraged to conduct more research to better understand the time period.

Film Discussion Guide

Introduction to Discussion

Use the following discussion guides to facilitate conversation about the film, *Runaway*, with both youth and adult viewers. While many of the discussion questions and activities are designed to help teachers use the film in classroom instruction, audiences of all ages can use the prompts to engage in complex considerations of the film themes.

As with all film viewing, all discussions will yield multiple interpretations, and this is anticipated. Not knowing the outcome changes the way viewers interpret the choices made, and gives them room to personalize the story and possibly deepen the meaning. Seeing the story unfold, perhaps in contrast to their expectations, can be a powerful way to imagine the complexity and challenges of life for an enslaved person. Teasing out the idiosyncrasies of each character's psychology will help to transcend the stereotypes that viewers often have with this topic.

Getting Started for Teachers

Read the **Introduction** and **Teaching Goals** (pages 3-5) prior to viewing the film. Guide students in the following Preparation Activity using primary source documents available in the **Appendix: Background Information** (page 18). These documents will help students generate questions about the people at Philipsburg Manor.

Preparation Activity

1. Review the following supporting documents in the *Background Information* (Appendix, pages 18-21)
 - a. Figure 1: Probate Inventory
 - b. Figure 2: Vendue Ad of 1750
 - c. Figure 3: Runaway Slave Ad
2. Develop questions about the people named or described in each primary document. What more do you want to know? How could you find out? Discuss the types of evidence needed to answer these questions.
3. Read *About the Film, Runaway* to support this discussion. An optional handout is available in the Appendix (page 22).

About the Film

Runaway, like the historical interpretations that currently take place at Philipsburg Manor, uses storytelling to engage audiences in this emotionally challenging subject matter. This short film vivifies history by fictionalizing a narrative about Philipsburg Manor's inhabitants using historical records from the time period. Historic Hudson Valley's research on how a functioning mill and farm from the 18th century would have operated informs the visual setting of the film.

Galloway's runaway advertisement (see Figure 3, page 21) served as an inciting event to imagine the lives of forgotten individuals at Philipsburg Manor. The narrative is further inspired by the many questions raised by other historical documents, such as: What are the relationships among these people? Are they family, and if so, who is related to whom? Are the women mothers to the children? Is Caesar, the man, the father of Caesar, the boy? Why are all the children boys, except for a single girl, the 3-year old named Betty? Did the runaway Galloway encounter any of the enslaved men and women at Philipsburg? If so, how did his bold act of resistance affect them?

We will never know the answers to these questions. But as historians do, we can interpret likely explanations given knowledge obtained from research about the work and daily lives of other enslaved people during colonial times, and the trading and selling patterns of their enslavers. As a short film, *Runaway* will hopefully inspire additional questions to recuperate these human stories and contribute to ongoing historical understanding.

View the Film in Three Parts

This discussion guide divides the 25-minute film into three-parts so that viewers will have a richer experience watching the film, analyzing characters at pivotal fork-in-the-road moments, and discussing what has happened, why decisions and choices are made, and what the consequences might be. Use the following discussion questions and activity ideas over the course of three separate viewing sessions, or pause the film after each section if watching in one sitting. Alternately, watch the film in its entirety once, then view the three sections to organize a comprehensive discussion.

Use the glossary and list of characters to support this preliminary discussion of the film.

Glossary

Antebellum—the period preceding a war

Chattel slavery—enslaved people owned as property to be bought, sold, traded, and inherited

Narrative—a story; an account of events in story form

Plantation—a farm and estate where crops are grown and harvested through residential labor

Provisioning farm—a farm that provides food and other supplies for another place

Synopsis— a brief summary

Treatment— a longer summary of a film told as a short story

List of Characters (in order of appearance)

Galloway	a runaway enslaved man who arrives at Philipsburg Manor
Prince	a wounded runaway enslaved man traveling with Galloway
Sue	an enslaved woman at Philipsburg Manor
Mary	Sue’s daughter; an enslaved girl at Philipsburg Manor
Caesar	the miller; an enslaved man at Philipsburg Manor
Mr. Aertse	the overseer of the Philipsburg Manor plantation
Susan	an elder enslaved woman at Philipsburg Manor
Adolph Philipse	the absentee owner of Philipsburg Manor

Runaway - Film Overview	
Available at: hudsonvalley.org/runawaymovie	
Total run time: 23 minutes, 43 seconds (without credits)	
Viewing recommendations: Darken the room as much as possible	
Film Sections	
Part 1 – Power at Philipsburg Manor [0:01-7:53] 7 min, 53 sec	Setting the stage, introducing characters and understanding the dynamics at Philipsburg Manor. The runaways, Galloway and Prince, appear while Sue is preoccupied with concerns about her daughter.
Part 2 – Family as Freedom [07:54-19:32] 11 min, 26 sec	Sue decides to help the runaways. Her conversation with Galloway in the barn foreshadows her option to consider running away with Mary.
Part 3 – The Complexity of Resistance [19:33 – 23:43] 4 min, 10 sec	Sue begs Mr. Philipse to let Mary stay. The callousness of enslavers and the despair of loss within the institution of slavery are revealed.

Discussion Guide | Part 1 – Power at Philipsburg Manor

Time: [0:00-7:53]

Length: 7 minutes, 53 seconds

Summary: Setting the stage, introducing characters and understanding the dynamics at Philipsburg Manor. The runaways, Galloway and Prince, appear while Sue is preoccupied with concerns about her daughter.

Setting the stage – Locate Philipsburg Manor on a map and consider its proximity to lower Manhattan. Compare contemporary and historical maps of both regions to imagine the terrain and agricultural history of the Upper Mills region.

Watch and discuss – View part 1 of the film and then discuss the following questions. Sub-questions encourage deeper analysis. Remember, discussions are not intended to get to correct answers, but instead invite interpretations of what each viewer thinks the film means.

- **Characters:** Who are the characters and what do you know about them? What are their relationships to each other and how do you know?
 - What are Sue and Mary talking about in the opening scene? Is it a dream or is it real?
 - What does Sue think about the Mr. Philipse?
 - Who are the runaways and why does Sue debate whether to help them or not?

- **Power:** Which characters have power and how do they show it? Are there hierarchies?
 - What does an absentee slave owner mean for each character – Sue, Aertse, Caesar?
 - Why would Ceaser alert Sue when the runaways arrive?
 - Is there a difference between Sue’s perception and the reality of her rank?
 - What is the role of the overseer? Is there a difference between Aertse’s perception and the reality of his rank?
 - What is the reason for the conflict in the mill?
 - Why would Sue move the runaways from the mill to the barn?

- **Slavery in the North:** How would you describe northern slavery? How does this plantation differ from your previous ideas about how enslaved people lived and worked?
 - How might northern and south colonial plantations differ? Match your description with on screen images and action that takes place in *Runaway*.
 - How would you describe the property and the activities that occur there?
 - What kind of work takes place at Philipsburg Manor?
 - What is *not* shown and what questions does this raise for you?

- What clues does this give you about possible differences between slavery in the mid-1700s and its evolution over 150 years until it was abolished?

Discussion Guide | Part 2 – Family as Freedom

Time: [07:54-19:32]

Length: 11 minutes, 26 seconds

Summary: Sue decides to help the runaways. Her conversation with Galloway in the barn foreshadows her option to consider running away with Mary.

*Note: This section of the film is the most dramatic, with suggestions of violence.

Watch – View part 2 of the film and then discuss the following questions. Use the *Script Excerpt, “Family as Freedom”* (Appendix, page 25) to analyze Sue and Galloway’s conversation about running away.

Discuss – Remember, discussions are not intended to get to correct answers, but instead to invite interpretations of what each viewer thinks the film means. Encourage viewers to examine the plot from the perspectives of the characters’ choices, rather than our contemporary ideas about right and wrong.

- **Running Away:** Why would an enslaved person run away? What are the risks or benefits? What are the risks of helping the runaways?
 - Why does Susan say, “*They are not your kin,*” to prevent Sue from helping the runaways? What does this suggest about the relationships at Philipsburg?
 - Why did Sue decide to take in the runaways? Are her choices only emotionally driven?
 - What does the dilemma that arises in the barn tell us about Sue, her state of mind, and her place in the world?
 - What events in this section were foreshadowed by previous events in the film?
- **Family, Freedom, and Resistance:** What are the themes of this section?

*The complexity of resisting slavery involves the **freedom** to make choices about ones life. For some this may look like running away and for others it may mean accepting the conditions of enslavement, but using their relative agency to build and be with family. The characters consider many different forms of **resistance** and we see how their choices may affect their own and others’ lives. Sue and Galloway both suggest that **family** is important to their sense of freedom. However, when their lives converge, we see differing versions of how to maintain that sense of freedom amidst the unpredictable conditions of enslavement that routinely limit their choices.*

 - How do Sue and Galloway each interpret and act on their notions of freedom?

- How do Sue and Galloway each interpret **family as freedom**? How do their understandings of family influence their actions throughout the film?
- How might each character's actions be interpreted as a form of resistance?
- Discuss these additional terms to further examine potential themes: **safety, loss, agency, choices** (individual choices vs. community choices)

Discussion Guide | Part 3 – The Complexity of Resistance

Time: [19:33 – 23:43]

Length: 4 minutes, 10 seconds

Summary: Sue begs Mr. Philipse to let Mary stay. The callousness of slave owners and the despair of loss within the institution of slavery are revealed.

Watch and silent reflection – View part 3 of the film. As the film closes, emotions may run high. Allow a few moments for silent reflection, emoting, and/or journaling to process the ending. This section may draw attention to the overlap between *empathy and sympathy* since viewers' perspectives and personal experiences may influence their interpretations. It is not expected that viewers will immediately be able to distinguish between these emotional responses, or articulate painful emotions in order to participate in dialogue. All viewers should have the option to process quietly through writing, drawing, or silence. Respect for these individual choices may present an opportunity for teachers and students to build relationships and strengthen the community of support for future discussions.

Discuss – Consider paired or small group discussions to share immediate reflections on the following summarizing statements and/questions.

- Control to define or be with family is a form of resistance. The loss of that right is another brutal aspect of slavery.
 - Do you agree or disagree? Explain your position.
 - Ultimately, how does Sue “resist?”
- Despite the choices that seem available to Sue, she inevitably decides not to run away with Mary. She still begs Mr. Philipse to reconsider taking her child away, and his response (*“Don’t worry. We’ll be back tomorrow.”*) reveals both her limited power and the brutality of the institution of slavery, which tore families apart.
 - What does Mr. Philipse mean by this? Do you think Mary will be back? Why or why not?
 - Did Sue make the right choice? Why or why not?
 - How did the arrival of the runaways influence Sue’s actions?

Suggested Post-Viewing Activities

Activity 1. Perspective Complexity – Character Study

This activity requires a careful viewing of the film to study two or more characters. Analyze their words, actions and relations to each other to raise questions about this portrayal of Philipsburg Manor. These questions can lead you to archival documents to better understand this period in history, or suggest areas for future historical research.

Step 1. Character Selection

Refer to the *List of Characters* (page 8) to select two or more characters to study.

Step 2. Character Study

Use the *Character Study* graphic organizer (Appendix, page 23) to catalog information about the characters. Use evidence in the film to describe what they say, what they do, how others refer to them, and what these words and actions may reveal about their experience in the situation and motivations of their actions. Note the time code so you can refer back to those moments for reference.

Suggested questions:

- What role does this character play in the complex world of Philipsburg Manor?
- How does this character view her/himself in relation to others? What impact does he/she have on others?
- What are notable actions and/or words spoken by this character?
- What do these words/actions suggest about their experience at Philipsburg Manor?
- What may be motivating this character? Why do you think this?

Step 3. Creative Response

Write a creative response such as a dramatic monologue or dialogue based on your study.

Step 4. Primary Source Evidence

Analyze your accounts based on available primary source evidence, such as the supporting documents in the *Background Information* (Appendix, page 18)

- a. Figure 1: Probate Inventory
- b. Figure 2: Vendue Ad of 1750
- c. Figure 3: Runaway Slave Ad

Step 5. Additional Research

Now decide what other historical documents can help you learn more. Consider how you can circumvent gaps in the archives. For example, perspectives of *enslaved* mill workers may not be available, but you can research colonial era millwork to learn more about the labor involved.

Activity 2. Contingency – Individual Actions Matter

Runaways like Galloway and Prince represent a long tradition of resistance that ultimately culminated in shifting public attitudes about slavery. Enslaved men and women who consistently ran away from oppressive conditions, persuaded abolitionists as well as other enslaved Africans that this form of resistance mattered. Galloway demonstrated this strong value for resistance through his speech and actions. The character expresses his desire to be with his family as one possible reason for resisting by running away. Even Sue seems momentarily persuaded and eventually also considers running to avoid separation from her child.

Option 1. Sue and Galloway’s Actions

Read the *Script Excerpt, “Family as Freedom”* (Appendix, page 25) and watch the corresponding scene. Assess what Galloway and Sue each says about family. Think about how their words in this scene eventually inform their actions.

To do: Write an essay that compares Sue and Galloway’s words, beliefs and actions to explore what family and freedom means to each of them.

Option 2. Personal Actions

Use the *Discussion Guide / Part 2 – Family as Freedom* (page 10) to review the themes of family, freedom and resistance.

To do: Use the following prompt questions to write an essay that explores how you have or would stand up for your own beliefs.

- Do you have strong beliefs that you would fight for? Die for? Endure pain and suffering to defend?
- How and why does this belief matter to you?
- What kind of individual actions respond to these beliefs?
- Plan some way to share your essay with others.

Activity 3. From Primary Source Document to Film

This short film was inspired by an actual runaway slave ad that appeared in the New-York Weekly Journal on October 27, 1740 (see Appendix, page 21). The advertisement described an enslaved man named Galloway, who crossed the property of “Colonel Philipse’s Mill” as he evaded capture. This document served as a starting point for asking questions about Galloway and about his motives for running away. It also inspired questions about those who lived and worked at the Philipse Mill. Historians have found no surviving documents to describe the physical appearance or personalities of any of the 23 enslaved Africans who lived at Philipsburg Manor. In fact, runaway slave ads are some of the few primary source materials that reveal physical and personal details about enslaved people during this time period.

Historians begin with primary documents and must read between the lines to interpret and understand life in the past. Primary source information can fill in gaps but often still leave questions. Filmmakers also begin with real life factual details as inspiration. While historical details may remain, the goal is somewhat different. Filmmakers make creative choices to fictionalize narratives that tell human stories to fill those gaps in knowledge. Films bring emotion and life to what may otherwise be a dull historical document, but these interpretations may lack historical accuracy. Both kinds of historical interpretation can be important strategies for helping us understand and learn from the past.

This activity begins with document analysis to mirror the process that historians use to investigate primary source materials like runaway slave ads. The activity continues with film analysis to see how filmmakers contribute to historical narratives with creative interpretation of historical evidence.

Step 1. Document Analysis

Closely examine Galloway’s runaway slave ad the handout, ***Analyzing Runaway Slave Advertisements*** (Appendix, page 24) to determine what the ad tells us about this man. List questions that the ad doesn't answer.

Step 2. Critical Film Analysis

Review *Runaway* and write a critical essay about how the document informs the film.

- What elements of the ad were in the film?
- What elements of the ad were not in the film?
- What is the effect of the filmmakers’ decisions about what to use, what to take out, and what to add? Discuss the effect on emotion, on conveying information, and on explaining the situation.

Resource: Additional runaway slave ads are available along with a comprehensive curriculum for using them, at Historic Hudson Valley's Runaway Art:

<http://apps.hudsonvalley.org/runaway-art/classroom-materials/>

Activity 4. Alternative Historical Narratives

A *synopsis* is a brief paragraph summarizing the film. A *treatment* is a longer one-page summary of the complete story. It is written during the draft stages of script writing to add more description to the synopsis. The treatment should describe the film in order of events that occur. Many films follow a typical sequence: during the first act the scene is set, the main characters are introduced, and a problem emerges to incite the protagonist to some action. In the second act, the problem gets even harder to solve until the main character is pushed to the brink. Sometimes an antagonist is designed to add additional difficulties. Tensions mount before we finally see resolution in the third act.

In this activity, continue *Activity 3: From Primary Source Document to Film*, by writing a treatment for an alternative version of the film based on your analysis of Galloway's runaway slave ad.

Step 1. Synopsis

Read the following film synopsis:

*The film fictionalizes a day in the life of **Sue**, a young woman; **Mary**, her young daughter; **Caeser**, the miller; and **Susan**, the elder – all enslaved people at Philipsburg. The mill has broken, impeding the production of wheat flour expected by **Mr. Aertse**, the sole overseer on the plantation. Sue is in constant tension with Aertse who clearly resents her leadership role in the enslaved community. On this day in late October in 1740, two runaways, **Galloway** and **Prince**, arrive on the property seeking food, shelter and help to allude capture. Sue decides to help them, even though she is preoccupied with the fate of her daughter, who now is of age to be sold. All this unfolds just before **Mr. Philipse** is expected to arrive at the manor, perhaps to take Mary away from their home.*

Step 2. Runaway Treatment

Write a *treatment* for *Runaway* that builds on the synopsis above. Add details to show how you understand the themes of each section and the heightened drama across each act. For example, in this film, the inciting incident is the runaway Galloway appearing and meeting Sue. Add additional details to contextualize his arrival, the activity at the farm and in the mill, and the other people living there.

Part 3. Alternate Treatment

Write a *treatment* for another version of the film that expands or changes the characters, location, or plot elements. Build on the synopsis above, by adding *plausible* details that introduce other people or dilemmas *that you can justify with historical evidence*. For example, refer to the probate inventory (Appendix, page 18) for additional names of potential characters

Part 4. Treatment Analysis

Trade your treatment with someone else and evaluate the credibility of their alternative idea. Analyze the plot, character and location details based on available historical evidence, and then decide what other historical documents you can seek out to confirm or support the narrative choices. For example, historical archives include letters and personal narratives from those who were separated from families as children. Many wrote to former enslavers and to municipal offices in attempts to be reunited with loved ones. These might help inform Mary's character and additional details from her perspective.

Resource:

*For more on the topic of family separation:

Williams, Heather. *Help Me to Find My People: The African American Search for Family Lost in Slavery*. Chapel Hill: The University of North Carolina Press, 2012.

Runaway: The Film – Teaching Guide

Appendix

Runaway: The Film

Background Information

About Philipsburg Manor

The Historic Hudson Valley programs at Philipsburg Manor teach visitors about an often-neglected topic in American history, northern colonial slavery. Through historical interpretations and educational programs, museum visitors get a rare visual look at this period in history. Portrayals of real life individuals who lived and worked at Philipsburg Manor are an entrée point to learn about the complexity of slavery during the mid-18th century.

Throughout the 18th century, Philipsburg Manor was a vast 250 square miles of land that makes up today's Westchester County in New York. Adolph Philipse, a wealthy Dutch merchant purchased the land in 1697. His plantation was a thriving farming, milling, and trading center, operated by a community of 23 enslaved Africans.

<i>Inventory of all and Singular the goods, Rights Chattels & Credits of the Estate of Mr. Adolph Philipse Deceased vizt:</i>			
On the manour of Philipsburgh-12 th February 1749			
<u>NEGROS VIZ:</u>			
Ceaser		Susan	
Dimond		Abigal	
Sampson		Massy	...Women
Kaiser	... Men	Dina	
Flip		Sue	
Tom			
Venture			
James			
Charles	... Men not fitt for work		
Billy			
Tom	abt	9 years old	
Charles		9 Do	
Sam		8 Do	
Dimond		7 Do	... Boys
Hendrick		5 Do	
Ceaser		2 Do	
Harry		1 & 4 months	
Betty	...	3 years old	A <u>Girl</u>
<u>CATTLE VIZ:</u>			

Figure 1. Probate Inventory. Translation of Adolph Philipse's probate inventory listing names of enslaved people living at Philipsburg Manor.

These enslaved men, women and children labored to grow and grind wheat and other goods, which were used to make food provisions for Philipse's larger plantations in the southern and Caribbean colonies. Like all communities, these individuals also took care of their own families, struggling to maintain a sense of humanity within a system of enslavement that limited their options to determine the course of their own lives and futures. We know little specific detail about these people except for their names, gender, and sometimes ages, which were listed on various property records after Adolph Philipse's death in 1750 (Figure 1).

Slavery in the Colonial North

Many Americans are unfamiliar with the history of slavery that existed in northern colonies. Common portrayals of chattel slavery usually refer to the antebellum period before the Civil War, when large southern plantations institutionalized a harsh system of ownership and exploitation often depicted in popular film and literature. However, prior to the American Revolution, captive Africans, freed Blacks, and other people regarded as racially inferior, formed a tenuous class of labor that was essential to the success of the burgeoning nation. Other immigrants of diverse European origins may have worked for wages. Tenant farmers in rural areas may have rented parcels of land from wealthier colonists, growing goods to sell back to the plantation for small profits. These may also have been exploitative situations, but white tenant farmers were assumed to have legal rights to self-determination that enslaved people did not. During the pre-Revolutionary period, economic and legal systems were being established to uphold a system of race-based slavery.

Imagining Lives at Philipsburg Manor

When Philipsburg Manor flourished as a working farm, mill and trading outpost, slavery was the only legal form of employment for the skilled enslaved Africans who kept the plantation running. Adolph Philipse was an absentee landowner and lived full time in a grand home in what is now lower Manhattan, only visiting the Upper Mills Manor when business required his presence. Instead, an overseer was employed to manage the site and ensure that profits were met.

Philipsburg Manor's unique population consisted of a larger number of enslaved men, women and children than might be typical. Given the prominence of the trading center, some of these individuals would have possessed valuable skills required to run a sophisticated operation serving other smaller farms in the region. Other farms in the area may have been able to support only one or two enslaved folks, fostering isolation and perhaps a sharper lens on the restrictions of being considered property. The relative stability of this larger plantation may have afforded something rare – a place where the enslaved members of families could live together with purpose and community. However, this was a fragile home as they also risked separation. Historical records, such as this advertisement for a vendue, or public auction (Figure 2), lists several men, women and children being sold after the death of Adolph Philipse.

A Choice Assortment of EUROPEAN GOODS.
To be sold at Publick Vendue, at Ten o'Clock on Thursday Morn-
ing, the 19th Instant, at the House of the late Adolph Philipse,
Esq; deceased, on the Manour of Philipsburgh;
Four Negro Men, viz. a Miller, a Boat-Man,
and two Farmers; three Negro Women; six Negro Boys, and two
Girls; Household Goods, and all the Stock, consisting of 40 odd Head
of Cattle, 26 Horses, a Number of Sheep and Hogs, and all the
Utensils belonging to the said Manour.
Just imported. and to be sold by FRANCIS LEWIS in the Fl.

Figure 2. Vendue Ad from 1750. Translation: To be sold at public vendue, at ten o'clock on Thursday morn-ing, the 19th [instant], at the house of the late Adolph Philipse, Esq; deceased, on the Manor of Philipsburg; Four Negro Men, viz. a Miller, a Boat-Man, and two farmers; three Negro women; six Negro boys, and two girls, household goods, and all the stock, consisting of 40 odd head of cattle, 26 horses, a number of sheep and hogs, and all the utensils belonging to the said manor.

Resistance

Various forms of negotiation and resistance were undoubtedly a part of the daily interactions between the enslaved and the overseers. A host of newspaper advertisements from the period confirm that many people made covert acts of resistance, including running away. A runaway slave ad from October 27, 1740 (Figure 3) mentions a man named Galloway who crossed the Philipse property during his escape. There were also rumblings of organized resistance that surely touched this community. Yet, a major aspect of understanding the institution of slavery in America (and elsewhere) is to begin to comprehend the nuanced and subtle actions needed to maintain forced labor, and survive its indignity.

**(See Historic Hudson Valley's comprehensive curriculum about this topic, [Runaway Art](http://apps.hudsonvalley.org/runaway-art/). Available at: <http://apps.hudsonvalley.org/runaway-art/>)*

New-York Weekly Journal October 27, 1740

R U N A W A Y the first of October, 1740, from *John Breese*, of the City of *New-York*, Leather Dresser, a Mullatto *Indian Slave* Named, *Galloway*. Aged 21 Years, about five foot four inches high, a thin body, face markt with Small-Pox, he was born in the fort at *Albany*, can speak Dutch, and lived many Years with *Paul Richards*, Esq; some Years Mayor of this City; had on when he went away a dark gray homespun Jacket lin'd with the same, a pair of Linnen Breeches, and new Shoes; on the 3 Instant he was seen and challenged at Coll. *Philipse's* Mill, and escaped by asserting he was sent in pursuit of a *Cuba* Man Run away, and took the Road towards *New-England*, he loves Rum and other strong liquors and when Tipsey, is a brave fellow and very abusive; Whoever Secures the said Slave so that his Master or his Attorney may dispose of him shall have *Forty Shillings*, Reward and Reasonable Charges paid by, *John Breese*.

34, pp. 16-17

Figure 3. Runaway Slave Ad. Excerpted from: Hodges, Graham Russell and Alan Edward Brown, eds. PRETENDS TO BE FREE: Runaway Slave Advertisements from Colonial and Revolutionary New York and New Jersey. Garland: New York, 1994.

Adolph Philipse was an absentee landlord. The skilled population of enslaved men and women may have logically had some leverage. Since their skills were profitable to the owner they could use those skills as a form of power to even usurp the will of an unskilled overseer. At Philipsburg Manor, the relationship between one overseer and 23 enslaved people must have been intense and fragile. Unrelenting work with no reward for personal livelihood may have been met with strategies to reduce effort. For example: as the miller, Ceaser was probably the only person with the skill and experience to operate the sensitive machinery. His work was expected to produce about 500 pounds of flour per day, an astounding amount considering the manual labor involved. Breakdowns in production would be cause for reprimand from overseers like Elbert Aertse. But while forced labor may have been coerced through physical violence and punishment, it is likely that more restrained tactics were needed. In other words, threats to family or even separating families could be more effective deterrents than instilling the fear of personal harm.

On the other hand, to pacify such a large community, owner and overseer may have relied on the authority of some to support their goals. Leadership might have been its own reward, or this could be linked to favors, preferential treatment, or simply the hope that one's best effort makes you indispensable, trusted, and worthy of generosity.

Without the historical evidence to support these scenarios, it is challenging to know how people endured their circumstances. Instead we must do what historians do and interpret primary documents to better understand individuals whose lives have been left out of history for such a long time. We urge viewers of the film to follow up the period the complex relations of power that permitted such a degradation of humanity to thrive.

Runaway: The Film

Pre-Viewing Activity

Before watching the film, review the following primary source documents:

- Figure 1: Probate Inventory
- Figure 2: Vendue Ad of 1750
- Figure 3: Runaway Slave Ad

Develop questions about the people named or described in each primary document.

- What more do you want to know about the people mentioned in each document?
- How could you find out? Discuss the types of evidence needed to answer these questions.

Read *About the Film, Runaway* below, and use the description to consider additional questions.

About the Film

Runaway, like the historical interpretations that currently take place at Philipsburg Manor, uses storytelling to engage audiences in this emotionally challenging subject matter. This short film vivifies history by fictionalizing a narrative about Philipsburg Manor's inhabitants using historical records from the time period. Historic Hudson Valley's research on how a functioning mill and farm from the 18th century would have operated informs the visual setting of the film.

Galloway's runaway advertisement (see Figure 3, page 21) served as an inciting event to imagine the lives of forgotten individuals at Philipsburg Manor. The narrative is further inspired by the many questions raised by other historical documents, such as: *What are the relationships among these people? Are they family, and if so, who is related to whom? Are the women mothers to the children? Is Caesar, the man, the father of Caesar, the boy? Why are all the children boys, except for a single girl, the 3-year old named Betty? Did the runaway Galloway encounter any of the enslaved men and women at Philipsburg? If so, how did his bold act of resistance affect them?*

We will never know the answers to these questions. But as historians do, we can interpret likely explanations given knowledge obtained from research about the work and daily lives of other enslaved people during colonial times, and the trading and selling patterns of their enslavers. As a short film, *Runaway* will hopefully inspire additional questions to recuperate these human stories and contribute to ongoing historical understanding.

Runaway: The Film

Character Study

Use this organizer to analyze 2 or more characters in the short film, *Runaway*.
In the empty spaces ground your assertions using evidence from the film. Note the time code so you can refer back to specific moments in the film.

Character Name		
What role does this character play in the complex world of Philipsburg Manor?		
How does this character view her/himself in relation to others? What impact does he/she have on others?		
What are notable actions and/or words spoken by this character?		
What do these words/actions suggest about their experience at Philipsburg Manor?		
What may be motivating this character? Why do you think this?		

Creative Response: After analyzing two or more characters, create a dramatic monologue or dialogue based on your study.

Analyzing Runaway Slave Advertisements

Use this chart to describe data collected from runaway slave ads, then analyze and critique information about the individuals described.

		Description Enter exact information as it appears on the primary source document	Analysis What might this detail mean about the enslaved person described in the ad?	Critique What conclusions can you draw based on this information?
1	Name and age of enslaved person(s) listed			
2	Clothing or dress worn			
3	Other physical descriptions of the enslaved person (ex. height, skin tone, markings, etc.)			
4	Occupation or skills (ex. languages spoken, etc.)			
5	Resources or possessions carried			
6	Clues that suggest the strategy of escape and/or a plan or destination			
7	Name of enslaver or person writing the ad (if different)			
8	Reward offered			
9	Clues that indicate the perspective of the slave owner			
10	Name of the newspaper and date of the advertisement			
11	Note any new vocabulary or unfamiliar phrases			
12	List other information that appears in the ad			

Runaway: The Film

Excerpt from the Script– “Family as Freedom”

This excerpt provides a transcription of the conversation between Galloway and Sue in the barn after she decides to help the runaways. Each character discusses ideas about family and freedom and the complicated choice of running away.

Characters:

- *Sue* – an enslaved woman at Philipsburg Manor
- *Caesar* – the miller; an enslaved man at Philipsburg Manor
- *Galloway* – a runaway enslaved man who arrives at Philipsburg Manor
- *Prince* (non-speaking) – a wounded runaway enslaved man who arrives at Philipsburg Manor
- *Mr. Aertse* (non-speaking) – the overseer of the Philipsburg Manor plantation

Other characters mentioned but not present:

- *Mr. Philipse* – the absentee owner of Philipsburg Manor
- *Mary* – Sue’s daughter; an enslaved girl at Philipsburg Manor

[Begins at 10:45]

INT. BARN – PHILIPSBURG MANOR – SUNSET

Sue enters holding a pile of clothes. Caesar stands watch just inside the door.

SUE (To Caesar)

You should get back to the mill before Mr. Aertse knows you’re missing.

Galloway comes out from hiding. He holds Prince who struggles to stand.

CAESAR (To Sue)

Are you certain?

SUE (To Caesar)

I’ll be alright.

Caesar nods and exits. Sue picks up a lantern. She motions to Galloway.

SUE

Sit.

GALLOWAY (To Prince)

A couple more steps. Easy, easy.

Sue kneels beside Prince, then hands Galloway a pile of clothes.

SUE (To Galloway)

Here. Take it.

GALLOWAY (To Sue)

Thank you.

Sue nods. She is pensive. Cautious. She begins to tend to Prince's wounds.

GALLOWAY (changing into clean clothes.)

Mr. Aertse. Is that the overseer?

SUE

Yes. And he *will* kill us if he knew that we were in here.

GALLOWAY

He can try.

INT. DINING ROOM – PHILIPSBURG MANOR – SUNSET

Mr. Aertse finishes dinner. A woman clears his plate. He rises and leaves the room.

INT. BARN – SUNSET

GALLOWAY (now seated next to Sue)

You got any food?

She remembers and hands him a bag.

SUE

Eat fast.

Galloway begins to eat hungrily.

SUE (wiping Prince's head)

What about him?

GALLOWAY

I met him on the road just outside of New York. He took a buck shot this morning at the last farm we passed. He saved my life. We barely made it.

SUE

You know what will happen if you get caught.

GALLOWAY

...So they beat me, they sell me off, they kill me, or I die running...that don't matter to me.

SUE

You're a fool if you don't care about dying.

GALLOWAY

Maybe. (Pause) I don't want to live without my family. That isn't real living. At least not for me.

EXT. HOUSE – PHILIPSBURG MANOR – DUSK

Aertse exits the house and walks to the mill.

INT. MILL - PHILIPSBURG MANOR - DUSK

Aertse enters and picks up broken mill parts. He surveys the room and notices something. He bends to examine the ground.

INT. BARN – DUSK

Sue gives Prince water and thinks deeply on Galloway's words.

SUE

Maybe, families aren't supposed to be together. Maybe that's just the price you pay to know they alive and safe wherever they are. If Master takes my daughter away, at least I know she's safe.

They share a look. Galloway looks to Prince who struggles to breathe. Galloway inhales.

GALLOWAY

Maybe.

EXT. MILL - PHILIPSBURG MANOR - DUSK

Aertse walks urgently from the mill. Suspicious.

INT. BARN - DUSK

SUE

Do you speak any Dutch?

EXT. MILL - DUSK

Aertse turns to survey the property. He sees something on the ground and kneels...

INT. BARN - DUSK

...just then, Sue looks out of a crack in the barn door...

GALLOWAY (In Dutch)

Ja, mevrouw, een beetje. Ik was in Albany geboren.

(Translation)

(Yes, ma'am, a little. I was born in Albany.)

...She sees nothing and turns...

SUE

That should do fine.

EXT. MILL - DUSK

...Aertse stands and looks towards the barn. He sees a light through the door. He turns quickly and races to the house.

INT. BARN - DUSK

Sue takes out a piece of paper and hands it to Galloway.

SUE (CONT'D)

Take this pass. Don't be lurking around in the shadows during the daylight. You have to look and act like you live around here or you're on an errand for your master. The runaways that get caught are the ones who look like they're running away. Do you understand?

She hands the pass to Galloway. He looks at the pass in his hands.

SUE (CONT'D)

There's a ferryboat at Croton. The ferry pilot is a decent man. He might be willing to help you.

Galloway really looks at Sue for the first time.

GALLOWAY

Maybe, maybe you all should come with us.

Sue looks at him, thinking of Mary. And then down at Prince who lies still.

SUE

And end up like this poor man?

INT. MILL – TWILIGHT

Caesar gets back to the mill. He looks at his workstation - eventually noticing the gear is not

where he left it.

EXT. BARN – TWILIGHT

Mr. Aertse rushes towards the barn. He holds a lantern in one hand. A rifle in the other.

EXT. MILL – TWILIGHT

Caeser exits the mill. He sees Aertse.

CAESAR (Shouting)

Mr. Aertse!

Aertse stops, turns and looks at Caeser. Then rushes forward to the barn.

INT. BARN – TWILIGHT

SUE (Startled)

The overseer!

[16:10]