

Slave Narratives & Spirituals

A brief exploration of two methods
of communication by African slaves
in the mid-1800s



Researched and written
by
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Slave Narratives and Spirituals

A brief exploration of two communication methods of African Slaves during the mid-1800s

Unit Description

"Slave Narratives and Spirituals" is an interdisciplinary unit for the 11th grade that incorporates elements from American Literature, American History and Music History. It can serve as a stand-alone unit or as part of a chronological study in any of the individual disciplines. This model is set up for block schedule using three 80-minute and one 40-minute blocks of class time. It assumes that there is at least a day in between 80-minute classes and at least a weekend after the 40-minute class. Those not working in a block format will have to make adjustments for presentations and assignments.

During this unit, students will explore two of the communication methods of African Slaves during the mid-1800s with particular focus on slave narratives and spirituals. They will research the source and inspiration of the lyrics and melodies of spirituals, listen to and read examples of slave narratives, and discover the historical context for and contemporary consequences of the exploration.

Goals and Objectives

A. Content Goals: Students will . . .

- a. Develop an understanding of music and literature in relation to the history and culture of the Civil War era
- b. Develop an understanding of the culture and cultural diversity through first hand accounts in order to present, from a variety of perspectives, their opinions and judgments on experiences, ideas, information, and issues
- c. Analyze experiences, ideas, information, and issues presented by others using a variety of established criteria
- d. Demonstrate competence in the general skills and strategies to read a variety of informational texts
- e. Demonstrate competence in the general skills and strategies of the writing process
- f. Demonstrate competence in the stylistic and rhetorical aspects of writing



- g. Use grammatical and mechanical conventions in written compositions
- h. Gather and use information for research purposes
- i. Develop an understanding the texts and cultures of this period in the history of the United States
- j. Develop an understanding of the many dimensions of the human experience through personal narrative and music

B. Attitudinal Goals: Students will . . .

- a. Develop an understanding and respect for diversity in language use, patterns and dialects across cultures, ethnic groups, geographical regions and social roles
- b. Develop an understanding of and appreciation for the narratives and music of 19th century slaves in America

C. Process Goals: Students will . . .

- a. Employ a wide range of strategies as they write and use different writing process elements appropriate to communicating with different audiences
- b. Conduct research on issues and interests by generating ideas and questions and by posing problems
- c. Use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States
- d. Gather, evaluate and synthesize data from a variety of sources
- e. Use a variety of technological and information resources (libraries, databases, computer networks, video, etc.) to gather and synthesize information and to create and communicate knowledge
- f. Use spoken, written and visual language to communicate effectively with a variety of audiences and for different purposes
- g. Listen, speak, read, and write for critical analysis and evaluation.
- h. Use oral and written language to present, from a variety of perspectives, their opinions and judgments on experiences, ideas, information, and issues.



- i. Analyze experiences, ideas, information, and issues presented by others using a variety of established criteria.
- j. Demonstrate competence in the general skills and strategies for reading a variety of informational texts
- k. Demonstrate competence in the general skills and strategies of the writing process
- l. Demonstrate competence in the stylistic and rhetorical aspects of writing
- m. Use grammatical and mechanical conventions in written compositions
- n. Gather and use information for research purposes



Slave Narratives and Spirituals

A Brief Exploration of Two Communication Methods of African Slaves during the mid-1800s

SUGGESTED SCHEDULE

Day One: Origin and Purpose of Negro Spirituals

- ❖ Background to Spirituals
- ❖ Motivational Mini-Concert plan
- ❖ Homework Day One
- ❖ Student Handout 1: Origin and Purpose of Negro Spirituals
- ❖ Student Worksheet 1: Response to Concert
- ❖ Student Worksheet 2: Homework Day One

Day Two: Swing Low, Sweet Chariot and Harriet Jacob's Slave Narrative

- ❖ Motivational Concert Plan
- ❖ Analyze a Major Spiritual
- ❖ Swing Low, Sweet Chariot lyrics and discussion
- ❖ Introduction to Slave Narratives
- ❖ Slave Narratives discussion guide
- ❖ Homework Day Two
- ❖ Student Handout 2: Swing Low, Sweet Chariot
- ❖ Student Worksheet 3: Swing Low, Sweet Chariot
- ❖ Student Handout 3: Slave Narratives
- ❖ Student Worksheet 4: Harriet Jacobs quotes
- ❖ Student Worksheet 5: Homework Day Two

Day Three: Harriet Tubman and the role Spirituals played for fugitive slaves

- ❖ Reading and Discussion guide for Harriet Tubman excerpt re: "When dat an ole chariot comes"
- ❖ Homework Day Three
- ❖ Student Handout 4: Harriet Tubman's Escape from Slavery
- ❖ Student Worksheet 6: Harriet Tubman's Escape from Slavery
- ❖ Student Worksheet 7: Homework Day Three

Day Four: The Oral Tradition and an interview with Fountain Hughes

- ❖ Motivational Discussion Guide
- ❖ The Oral Tradition
- ❖ Role-playing activity and interview with Fountain Hughes
- ❖ Homework Day Four
- ❖ Student Worksheet 8: The Oral Tradition
- ❖ Student Handout 5: The Oral Tradition
- ❖ Student Worksheet 9: Homework Day Four



Day Five: Sojourner Truth's methods of Communication with Fugitive Slaves

- ❖ Motivational Activity
- ❖ Biography of Sojourner Truth
- ❖ Listening and Discussion Activity (video clips of Sojourner Truth)
- ❖ Homework Day Five
- ❖ Student Worksheet 10: Sojourner Truth's methods of communications
- ❖ Student Worksheet 11: Homework Day Five



Slave Narratives and Spirituals

A Brief Exploration of Two Communication Methods of African Slaves during the mid-1800s

Teacher's Notes ~ Day One Origin and Purpose of Negro Spirituals

Background to Spirituals — 10 minutes

- ❖ Introduce students to the origin and purpose of Spirituals by sharing the following information from the following web site: http://edsitement.neh.gov/view_lesson_plan.asp?ID=318.
- ❖ This information can also be displayed from the power-point addendum at the conclusion of this unit, slides 4-6:
- Spirituals arose in the early 19th century among African American slaves who had been denied the opportunity to practice traditional African religions for more than a generation and had adopted Christianity. For the most part, slaves were prohibited from forming their own congregations, for fear that they would plot rebellion if allowed to meet on their own. Nonetheless, slaves throughout the South organized what has been called an "invisible institution" by meeting secretly, often at night, to worship together. It was at these meetings that preachers developed the rhythmic, engaging style distinctive of African American Christianity, and that worshippers developed the spiritual, mixing African performance traditions with hymns from the white churches.
- Scholars have long debated the extent of African influence on the spiritual, but most now trace the "call and response" pattern in which they are typically performed to worship traditions in West Africa. This is a pattern of alternation between the voice of an individual and the voice of the congregation through which individual sorrows, hopes, and joys are shared by the community. In the performance of spirituals, in other words, slaves were able to create a religious refuge from their dehumanizing condition, affirming their humanity as individuals and their support for one another through an act of communal worship.
- Spirituals also reflect the influence of slavery in their emphasis on traditional Christian themes of salvation, which in this context take on a double meaning. The worshippers sing of their journey toward spiritual freedom through faith, but the song also expresses their hope for physical freedom through God's grace. These two levels of meaning are especially clear in the many spirituals that recount God's deliverance of his chosen people in the Old Testament, in whom African American slaves saw a reflection of their own suffering.

Motivational Mini-Concert — 20-30 minutes

- Create a mini-concert of spirituals that you have chosen ahead of time (if you have time, make your own tape, CD, or PowerPoint presentation of spirituals to share; otherwise you will need to gather examples from a variety of CDs and/or web sites).



- The concert should be 20-30 minutes, depending on the attention span of your students.
- If possible, make a program for them...treat it just like a performance hall concert, expecting appropriate behavior, etc.

Response to Concert — 15-20 minutes

- While students listen, have them pay more attention to the sound than the meanings of the lyrics at first (maybe a verse or two).
 - ❖ Have them write about how the sound of the music makes them feel ... and what emotion it was conveying to those who would have first heard them.
 - ❖ Ask students to share their responses with the whole class before moving ahead to the small group discussions
- Work in small groups to discuss the following questions:
 - ❖ Why have spirituals remained popular for so long?
 - ❖ With whom are they most likely to be popular? Why?
 - ❖ Why have spirituals been so strong an influence on other types of music?

Day One—Homework

- Have students find a few spirituals or other shared songs (at least two) of their heritage by interviewing family members, friends, and acquaintances in their own community. Some people they talk to may know many songs; some may know only a few scattered verses.
 - ❖ If possible, have students find (or make) a recording of the songs to share with the class
 - ❖ For each song, they should write out the words, noting for each text where, when, and from whom they collected it, as well as any reminiscences or facts about the song that their source provides.
 - ❖ Regarding their song collection, students should answer the following questions:
 - What ethnic groups and religious denominations are represented in your collection?
 - How diverse are the circumstances in which people learned these songs?
 - How pervasive has the spiritual become in American society, and what do spirituals mean to Americans today?



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Teacher's Notes ~ Day Two

Swing Low, Sweet Chariot and Harriet Jacob's Slave Narrative

Motivational Concert — 15 minutes

- ❖ Have a few students share one of the spirituals they brought in, introducing it with their reason for choosing it.

Analyze a Major Spiritual — 30 minutes

- Have students experiment with the community-building power of Spirituals by listening to (or singing) a spiritual in class. A text of what is probably the most widely known spiritual, *Swing Low, Sweet Chariot*, is provided below (in standard spelling rather than dialect). It can also be shown from the power-point addendum, slides 7-16.
- *Swing Low, Sweet Chariot* has been traced to the tobacco plantations of the Carolinas. The chariot was a heavy wooden sled-like vehicle used to transport tobacco from the fields to the drying barns. The slave, perhaps, looked forward to the day when, instead of pulling the heavy thing on its endless rounds, he could ride on it to the glory of the promised land.
 - o Many spirituals had a double meaning. Most included references to people, places or events in the Bible. They frequently referred to Moses, who in the Old Testament led the Jews out of slavery in Egypt. Slaves identified with the ancient Israelites, who had once been the slaves of the Egyptians
 - o Singing about the Israelites was a safe way to voice their own yearning for liberty. In "Swing Low, Sweet Chariot," slaves expressed their hope that they would someday escape to their own "promised land," just as the Israelites escaped to ancient Israel. References to figures and events in the Bible thus became a kind of code for the slave's own experience
- Have students notice the song's call-and-response pattern and reflect on the experience of emerging from the group in the solo lines (in italic) and then feeling the group affirm this individual "testimony" with its response.

Swing Low, Sweet Chariot

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.



I looked over Jordan, and what did I see,
Coming for to carry me home?
A band of angels coming after me,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

If you get there before I do,
Coming for to carry me home,
Tell all my friends I'm coming too,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

- Discuss the following questions with the entire class regarding the song:
 - To what extent is this spiritual a song about escaping the physical conditions of slavery?
 - To what extent is it an expression of religious hope and faith?
 - Have students speculate on the role sharing spirituals in this way might have played for African Americans living in slavery.

Introduce Slave Narratives — 10 minutes

- Introduce students to the style and structure of slave narratives (you may use the PowerPoint in the addendum, slides 17-24)
 - A uniquely American literary genre, a slave narrative is an autobiographical account of life as a slave. Often written to expose the horrors of human bondage, it documents a slave's experiences from his or her own point of view.
 - Slave narratives set the standard for a tradition of African American autobiography that continues today.
 - Although slave narratives were written in several parts of the Diaspora and in a variety of languages, the majority of published narratives by African slaves and their descendants were written in English in what is now the United States. Black literary scholar Henry Louis Gates Jr. argues that African American slaves were unique in the history of world slavery because they were the only enslaved people to produce a body of writing that testified to their experiences.



- For many of these authors, writing narratives served a dual purpose: it was a way of publicizing the horrors they had gone through and it was also a method of proving their humanity. One of the common arguments in support of race-based slavery was that blacks were simply an inferior species, incapable of thinking and feeling in the ways whites did. Through their narratives, slave authors were able to display their emotions and their intellects.
- Historians estimate that there are approximately 6000 published narratives by African American slaves. This number includes both book-length autobiographies and shorter accounts published in newspapers or transcribed from interviews, and it spans 170 years of testimonies from ex-slaves. Most of these narratives were actually published or collected after slavery was abolished in 1865, as slaves who had been emancipated looked back on their experiences. The most famous slave narratives, however, are autobiographies by fugitive slaves that were published before 1865.
- During this period, ex-slaves' narratives were a powerful tool in the fight against slavery. Many abolitionist groups correctly guessed that first-person accounts of the horrors of slavery would be the most effective means of explaining slavery's evils to a wide audience, and they often helped black authors to find publishers and audiences for their work. Approximately 70 slave narratives were published in the United States in book or pamphlet form before the end of the Civil War and hundreds more appeared in American and British periodicals. Slave narratives often went through multiple editions and sometimes sold thousands of copies in the United States and throughout Europe.
- The best-known slave narrative is Frederick Douglass' *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (1845). In it, Douglass describes his childhood separation from his mother, his struggle to teach himself to read and write, the brutal whippings he witnessed and received, and his determination to be free, all the while stressing his own humanity, and the inhumanity of the system that kept him a slave. Douglass's autobiography was an international bestseller. After its publication, Douglass traveled the world as a lecturer, implicitly providing a model for just how "civilized" blacks could be, and went on to become the most famous and respected black individual of the 19th century. His narrative's patterns and images were repeated not only in many later slave narratives, but also in such diverse works of African American literature as Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Ralph Ellison's *Invisible Man* (1952).



- *Incidents in the Life of a Slave Girl* is an autobiographical account of Harriet Jacobs' experiences as an enslaved woman in Edenton, North Carolina, and as a fugitive in the North. It is the only book-length slave narrative written by a woman.
- To protect herself and her family, Jacobs chose to write under the pseudonym Linda Brent. This was not a common practice in slave narratives. It caused some later scholars to doubt that it was a true story and generated speculation that it was a novel written by her editor, **Lydia Maria Child**. Research conducted by noted Jacobs scholar, Jean Fagan Yellin, and the discovery of correspondence between Jacobs and Amy Post confirmed Jacobs' authorship beyond the doubt of even the most skeptical critic.

Motivational Discussion — 20 minutes

- ❖ In small groups, discuss the following quotes that appeared on the title page of some editions of Harriet Jacob's autobiography. Then complete the discussion guide:
 - "Northerners know nothing at all about Slavery. They think it is perpetual bondage only. They have no conception of the depth of degradation involved in the word, SLAVERY; if they had, they would never cease their efforts until so horrible a system was overthrown." ~ a woman of North Carolina
 - "Rise up ye women that are at ease! Hear my voice, ye careless daughters! Give ear unto my speech." Isaiah 32:9
 - Discussion Guide:
 - What do you think the woman from North Carolina meant by her comment that Northerners have no concept of what slavery was all about?
 - Do you think this perception that many didn't know much about slavery is a good reason to write a book sharing the details? Why or why not?
 - Why is the text from Isaiah appropriate to use as an introduction to a book written by a woman about slavery?



Day Two—Homework

- Students will need to be able to go on-line to <http://digilib.nypl.org/dynaweb/digs/wwm97255/> **OR** <http://xroads.virginia.edu/~HYPER/JACOBS/hjhome.htm> for this assignment:
 - Read Harriet Jacob's Preface to her book
 - Read Lydia Marie Child's introduction to Harriet Jacob's book
 - Then go to the table of contents and read chapters 17 and 18 to read.
 - Write a rationale for including such details in a narrative.
 - Include points from the class discussion on the quotes above



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Teacher Notes ~ Day Three

Harriet Tubman and the role Spirituals played for fugitive slaves

Reading and Discussion Activity — 30 minutes

- Examine the role spirituals played for fugitive slaves, who sometimes used them as a secret code. This chapter in the history of the spiritual is best illustrated by several episodes in the life of Harriet Tubman as recounted in *Harriet, the Moses of Her People*, a 19th-century biography based on interviews with this most famous conductor on the Underground Railroad, which is available through EDSITEment at the **Documenting the American South** web site (URL: <http://docsouth.unc.edu/harriet/harriet.html>. At the web site's homepage, click on "North American Slave Narratives," then click "Collection of Electronic Texts." Scroll down and click on "Bradford, Sarah H., Harriet, the Moses of Her People," then click "HTML file" for the text.)
- Have students read the account of Harriet's own escape from slavery (pages 26-28 in the electronic text and slides 25-32 in the PowerPoint addendum), where she uses a spiritual to let her fellow slaves know about her secret plans:

Page 26

"One day there were scared faces seen in the negro quarter, and hurried whispers passed from one to another. No one knew how it had come out, but some one had heard that Harriet and two of her brothers were very soon, perhaps to-day, perhaps to-morrow, to be sent far South with a gang, bought up for plantation work. Harriet was about twenty or twenty-five years old at this..."

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"...time, and the constantly recurring idea of escape at sometime, took sudden form that day, and with her usual promptitude of action she was ready to start at once.

She held a hurried consultation with her brothers, in which she wrought upon their fears, that they expressed themselves as willing to start with her that very night, for that far North, where, could they reach it in safety, freedom awaited them. But she must first give some intimation of her purpose to the friends she was to leave behind, so that even if not understood at the time, it might be remembered afterward as her intended farewell. Slaves must not be seen talking together, and so it came about that their communication was often made by singing, and the words of their familiar hymns, telling of the heavenly journey, and the land of Canaan, while they did not attract the attention of the masters, conveyed to their brethren and sisters in bondage something more than met the ear. And so she sang, accompanying the words, when for a moment unwatched, with a meaning look to one and another:



Page 28

"When dat ar ole chariot comes,
I'm gwine to lebe you,
I'm boun' for de promised land,
Frien's, I'm gwine to lebe you."

Again, as she passed the doors of the different cabins, she lifted up her well-known voice; and many a dusky face appeared at door or window, with a wondering or scared expression; and thus she continued:

"I'm sorry, frien's, to lebe you,
Farewell ! oh, farewell!
But I'll meet you in de mornin',
Farewell! oh, farewell!

"I'll meet you in de mornin',
When you reach de promised land;
On de oder side of Jordan,
For I'm boun' for de promised land."

The brothers started with her, but the way was strange, the north was far away, and all unknown, the masters would pursue and recapture them, and their fate would be worse than ever before; and so they broke away from her, and bidding her goodbye, they hastened back to the known horrors of slavery, and the dread of that which was worse.

- ❖ Discuss Harriet's spiritual with the class (slides 31-33):

When dat ar ole chariot comes,
I'm gwine to lebe you,
I'm boun' for de promised land,
Frien's, I'm gwine to lebe you.

I'm sorry, frien's, to lebe you,
Farewell ! oh, farewell!
But I'll meet you in de mornin',
Farewell! oh, farewell!

I'll meet you in de mornin',
When you reach de promised land;
On de oder side of Jordan,
For I'm boun' for de promised land.

- o What kind of farewell is this song about when it is performed as part of religious worship?
- o What is the figurative or coded meaning Harriet communicates to her friends through the song?



- o What is the relationship between these two levels of meaning?
 - o How is Harriet's escape like a passing away from the viewpoint of those she will leave behind?
 - o How does the song serve to create a bond that will connect her to her friends even after she is gone?
- ❖ Help students recognize that Harriet draws on the community-building power of the spiritual to add religious and social significance to her departure. Her song reaffirms her place in the slave community, even as she declares her intention to leave it, and at the same time expresses the double faith in salvation that will sustain her on her way.

Day Three—Homework

- ❖ In a later episode (pages 37-38 and slides 34-40), when Harriet is guiding other slaves to freedom, she uses a spiritual to reassure them that they have eluded a pack of slave hunters:

Up and down the road she passes to see if the coast is clear, and then to make them certain that it is their leader who is coming, she breaks out into the plaintive strains of the song, forbidden to her people at the South, but which she and her followers delight to sing together:

Oh go down, Moses,
Way down into Egypt's land,
Tell old Pharaoh,
Let my people go.

Oh Pharaoh said he would go cross,
Let my people go,
And don't get lost in de wilderness,
Let my people go.

Oh go down, Moses,
Way down into Egypt's land,
Tell old Pharaoh,
Let my people go.

You may hinder me here, but you can't up dere,
Let my people go,
He sits in de Hebben and answers prayer,
Let my people go!

Oh go down, Moses,
Way down into Egypt's land,
Tell old Pharaoh,
Let my people go.



- ❖ Have students explain the literal and figurative levels of meaning in this song.
- ❖ How does this spiritual fit the circumstances of a narrow escape from slave hunters?
- ❖ To what extent is it a signal and celebration of their escape?
- ❖ To what extent is it a prayer of thanks for their escape?

Again, help students recognize that the spiritual infuses a religious significance into the situation and serves to reaffirm the group's strength as a community.



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Teacher Notes ~ Day Four

The Oral Tradition and an interview with Fountain Hughes

Motivational Discussion—20 minutes

- ❖ Have students group by twos and share an unpleasant experience that taught them a lesson with each other with the listener prompting with leading questions to encourage complete storytelling
- ❖ Have each listener write a summary of the other's story

Literary Technique — Oral Tradition — 5 minutes

- ❖ Using slides 41-43 present the Oral Tradition:
 - In cultures without a written language, the **oral tradition** captures a group's ideals
 - Stories, poems, and songs convey a people's values, concerns, and history by word of mouth
 - When reading examples of **oral literature**, students should compare the worlds they describe, noting what each culture values, fears, or determines important to pass on to its next generation
 - Often characters in **oral literature** are symbolic or archetypal figures that embody important cultural ideas rather than complex personalities
 - Stories in an **oral tradition** are not only important for the values and ideas they contain, but also for their style and form. For example, word choice and descriptive language are very important features, as they can help the speaker to remember the text and the listener to visualize the text.
 - Visual descriptions can facilitate the **oral transmission** of an idea or concept.
 - Storytellers, usually the elders of a tribe or family, instruct young people about their culture by passing along its myths and stories orally.
 - The Oral tradition allows sharing of traditions and cultural details.



Role-playing Activity — 30 minutes

- ❖ Go to the following web site and find the interview with Fountain Hughes at <http://xroads.virginia.edu/~hyper/wpa/HUGHES1.HTML>.
 - Print out at least two copies of the interview.
 - If you don't want to use the entire interview, highlight the sections you want to share with the class
- ❖ Choose two students to role playing the interview between Norwood (interviewer) and Hughes (101-year old slave)
 - Before beginning the role play, play Hughes' lines as highlighted at the web-site so students can hear his voice.

Day Four — Homework (you can start this reading in class, depending on how much time you have left)

- ❖ Students will need to get on-line for this assignment
- ❖ Read excerpt from Frederick Douglass' My Bondage and My Freedom at <http://userpages.wittenberg.edu/laskeland/MBMF.htm>
- ❖ Write a Reader's Journal about the selection:
 - one paragraph summary
 - one paragraph personal reaction and response
 - one paragraph about at least one thing learned
 - one paragraph about something questioned (didn't understand)
 - one quote to remember (a line, phrase, paragraph, etc.)



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Teacher Notes ~ Day Five

Sojourner Truth's methods of Communication with Fugitive Slaves

Motivational Activity — 10 minutes

- ❖ Brainstorm in small groups, or with the entire class if you prefer, the ways and reasons people communicate today. Focus specifically on teenagers' methods and purposes.
- ❖ Tell students that they are now going to see how one woman's communication methods saved hundreds of slaves lives

Biography of Sojourner Truth—10-15 minutes

- ❖ Choose one of the following depending on how much time you have
 - Biography from Teacher Bulletin, volume 3 or
 - Choose one of the following web biographies:
 - <http://www.lkwdpl.org/wihohio/trut-soj.htm>
 - <http://www.civilwarhome.com/truthbio.htm>
 - http://www.galegroup.com/free_resources/bhm/bio/truth_s.htm
 - <http://womenshistory.about.com/library/bio/bltruth.htm>
 - <http://www.greatwomen.org/women.php?action=viewone&id=158>
 - <http://www.geocities.com/Athens/Oracle/9840/sojourn.html>

Listening and Discussion activity — 50 minutes

- Watch the video portrayal of Sojourner from C-SPAN's American Writers series at <http://www.americanwriters.org/writers/truth.asp>
- Watch the other three clips also from the above web-site presenting Sojourner's methods of communication
- Work in small groups (or discuss with the entire class) and answer the following questions:
 - List the many ways that Sojourner Truth communicated. What was unique about her methods of communication? How did she herself learn? How did she teach?
 - How did she influence those who met her? What effect did she have?



- What circumstances either improved or impeded her ability to communicate to her contemporaries? To us today? What effect does dialect have? Consider both the positive and the negative effects.
- To what degree does she influence us today? Explain.
- What lessons does Sojourner Truth offer to those who are in the business of either teaching or learning?

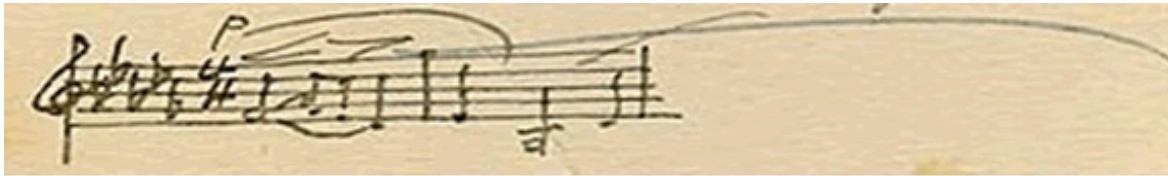
Day Five — Homework

- A "problem-and-solution" essay is a specific type of exposition and identifies a problem and presents one or more potential solutions. An effective problem-and-solution essay
 - Clearly states a specific, real-life problem
 - Identifies the most important aspects of the problem
 - Presents one or more possible solutions
 - Supports each solution with specific details and logical reasons
- Problem-and-solution essays may address a wide variety of issues. Your assignment is to write a problem-and-solution essay that deals with the loss of private writing such as we've been studying these past few days and its affects on history and culture.
- Do pre-writing (full-thesis and outline) in class (15 minutes)
- First draft due next class period



Slave Narratives and Spirituals

Student Handout 1 ~ Origin and Purpose of Negro Spirituals



<http://www.gwu.edu/~e73afram/dw-ah-ek.html>

- Spirituals arose in the early 19th century among African American slaves who had been denied the opportunity to practice traditional African religions for more than a generation and had adopted Christianity. For the most part, slaves were prohibited from forming their own congregations, for fear that they would plot rebellion if allowed to meet on their own. Nonetheless, slaves throughout the South organized what has been called an "invisible institution" by meeting secretly, often at night, to worship together. It was at these meetings that preachers developed the rhythmic, engaging style distinctive of African American Christianity, and that worshippers developed the spiritual, mixing African performance traditions with hymns from the white churches.
- Scholars have long debated the extent of African influence on the spiritual, but most now trace the "call and response" pattern in which they are typically performed to worship traditions in West Africa. This is a pattern of alternation between the voice of an individual and the voice of the congregation through which the community shares individual sorrows, hopes, and joys. In other words, in the performance of spirituals, slaves were able to create a religious refuge from their dehumanizing condition, affirming their humanity as individuals and their support for one another through an act of communal worship.
- Spirituals also reflect the influence of slavery in their emphasis on traditional Christian themes of salvation, which in this context take on a double meaning. The worshippers sing of their journey toward spiritual freedom through faith, but the song also expresses their hope for physical freedom through God's grace. These two levels of meaning are especially clear in the many spirituals that recount God's deliverance of his chosen people in the Old Testament, in whom African American slaves saw a reflection of their own suffering.



Slave Narratives and Spirituals

Student Worksheet 1 ~ Response to Concert



<http://www.gwu.edu/~e73afram/dw-ah-ek.html>

While you listen to the spiritual concert, pay more attention to the sound than the meanings of the lyrics at first (maybe a verse or two) and do the following for each:

- Write about how the sound of the music makes you feel.
- Then describe what emotion each spiritual might have been conveying to those who would have first heard them.
- Be prepared for sharing your responses

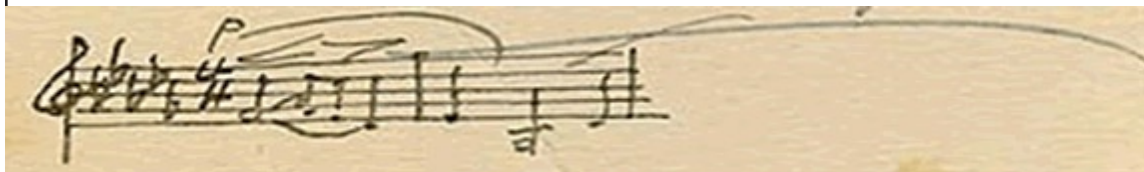
When the concert is finished, work in small groups to discuss the following questions. Be sure to write down your answers!

- ❖ Why have spirituals remained popular for so long?
- ❖ With whom are they most likely to be popular? Why?
- ❖ What other types of music have spirituals had a strong influence on? Why do you think that is?



Slave Narratives and Spirituals

Student Worksheet 2 ~ Homework Day One



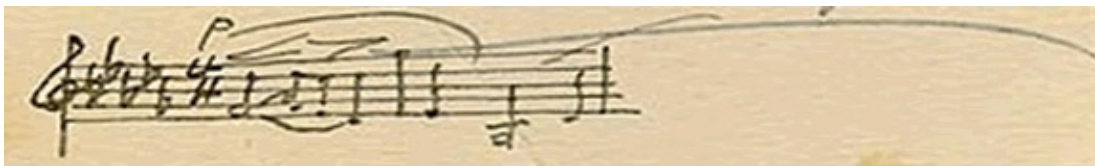
<http://www.gwu.edu/~e73afram/dw-ah-ek.html>

- Find a few spirituals or other shared songs (at least two) of your heritage by interviewing family members, friends, and acquaintances in your own community. Some people they talk to may know many songs; some may know only a few scattered verses.
- If possible, find (or make) a recording of the songs to share with the class next class period.
- For each song, do the following:
 - ❖ Write out the words, noting for each text where, when, and from whom you collected it,
 - ❖ as well as any reminiscences or facts about the song that your source provides.
- Regarding your song collection, answer the following questions:
 - ❖ What ethnic groups and religious denominations are represented in your collection?
 - ❖ How diverse are the circumstances in which people learned these songs?
 - ❖ How pervasive has the spiritual become in American society, and what do spirituals mean to Americans today?



Slave Narratives and Spirituals

Student Handout ~ Swing Low, Sweet Chariot



<http://www.gwu.edu/~e73afram/dw-ah-ek.html>

- *Swing Low, Sweet Chariot* has been traced to the tobacco plantations of the Carolinas. The chariot was a heavy wooden sled-like vehicle used to transport tobacco from the fields to the drying barns. The slave, perhaps, looked forward to the day when, instead of pulling the heavy thing on its endless rounds, he could ride on it to the glory of the Promised Land.
- Many spirituals had a double meaning. Most included references to people, places, or events in the Bible. They frequently referred to Moses, who in the Old Testament led the Jews out of slavery in Egypt. Slaves identified with the ancient Israelites, who had once been the slaves of the Egyptians.
- Singing about the Israelites was a safe way to voice their own yearning for liberty. In "Swing Low, Sweet Chariot," slaves expressed their hope that they would someday escape to their own "Promised Land," just as the Israelites escaped to ancient Israel. References to figures and events in the Bible thus became a kind of code for the slave's own experience.
- Notice the song's call-and-response pattern and reflect on the experience of emerging from the group in the solo lines (in *italic*) and then feeling the group affirm this individual "testimony" with its response.



Slave Narratives and Spirituals

Student Worksheet 3 ~ *Swing Low, Sweet Chariot*

Swing Low, Sweet Chariot

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

I looked over Jordan, and what did I see,
Coming for to carry me home?
A band of angels coming after me,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

If you get there before I do,
Coming for to carry me home,
Tell all my friends I'm coming too,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

- Discuss the following questions regarding the song:
 - To what extent is this spiritual a song about escaping the physical conditions of slavery?
 - To what extent is it an expression of religious hope and faith?
 - Have students speculate on the role sharing spirituals in this way might have played for African Americans living in slavery.



Slave Narratives and Spirituals

Student Handout 3 ~ Slave Narratives

- A uniquely American literary genre, a **slave narrative** is an autobiographical account of life as a slave. Often written to expose the horrors of human bondage, it documents a slave's experiences from his or her own point of view.
- Slave narratives set the standard for a tradition of African American autobiography that continues today.
- Although slave narratives were written in several parts of the Diaspora and in a variety of languages, the majority of published narratives by African slaves and their descendants were written in English in what is now the United States. Black literary scholar Henry Louis Gates Jr. argues that African American slaves were unique in the history of world slavery because they were the only enslaved people to produce a body of writing that testified to their experiences.
- For many of these authors, writing narratives served a dual purpose: it was a way of publicizing the horrors they had gone through and it was also a method of proving their humanity. One of the common arguments in support of race-based slavery was that blacks were simply an inferior species, incapable of thinking and feeling in the ways whites did. Through their narratives, slave authors were able to display their emotions and their intellects.
- Historians estimate that there are approximately 6000 published narratives by African American slaves. This number includes both book-length autobiographies and shorter accounts published in newspapers or transcribed from interviews, and it spans 170 years' of testimonies from ex-slaves. Most of these narratives were actually published or collected after slavery was abolished in 1865, as slaves who had been emancipated looked back on their experiences. The most famous slave narratives, however, are autobiographies by fugitive slaves that were published before 1865.

WILL be given for the apprehension and delivery of my Servant Girl HARRIET. She is a light mulatto, 21 years of age, about 5 feet 4 inches high, of a thick and corpulent habit, having on her head a thick covering of black hair that curls naturally, but which can be easily combed straight. She speaks easily and fluently, and has an agreeable carriage and address. Being a good seamstress, she has been accustomed to dress well, has a variety of very fine clothes, made in the prevailing fashion, and will probably appear, if abroad, tricked out in gay and fashionable finery. As this girl absconded from the plantation of my son without any known cause or provocation, it is probable she designs to transport herself to the North.

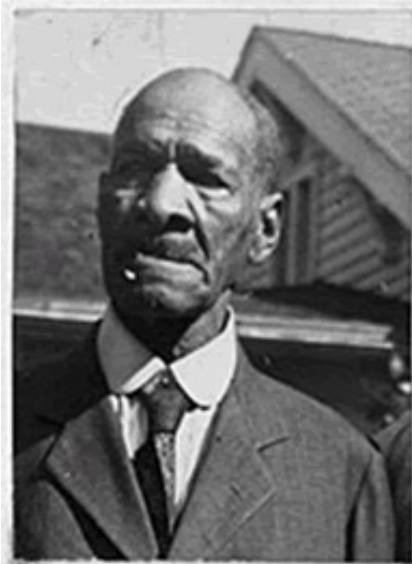
The above reward, with all reasonable charges, will be given for apprehending her or securing her in any prison or jail within the U. States.

All persons are hereby forewarned against harboring or entertaining her, or being in any way instrumental in her escape, under the most rigorous penalties of the law.

JAMES NORCOM.
Edenton, N. C. Jan 30 1852



- During this period, ex-slaves' narratives were a powerful tool in the fight against slavery. Many abolitionist groups correctly guessed that first-person accounts of the horrors of slavery would be the most effective means of explaining slavery's evils to a wide audience, and they often helped black authors to find publishers and audiences for their work. Approximately 70 slave narratives were published in the United States in book or pamphlet form before the end of the Civil War and hundreds more appeared in American and British periodicals. Slave narratives often went through multiple editions and sometimes sold thousands of copies in the United States and throughout Europe.



- The best-known slave narrative is Frederick Douglass's *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (1845). In it, Douglass describes his childhood separation from his mother, his struggle to teach himself to read and write, the brutal whippings he witnessed and received, and his determination to be free, all the while stressing his own humanity, and the inhumanity of the system that kept him a slave. Douglass's autobiography was an international bestseller. After its publication, Douglass traveled the world as a lecturer, implicitly providing a model for just how "civilized" blacks could be, and went on to become the most famous and respected black individual of the nineteenth century. His narrative's patterns and images were repeated not only in many later slave narratives, but also in such diverse works of African American literature as Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Ralph Ellison's *Invisible Man* (1952).
- *Incidents in the Life of a Slave Girl* is an autobiographical account of Harriet Jacobs' experiences as an enslaved woman in Edenton, North Carolina, and as a fugitive in the North. It is the only book-length slave narrative written by a woman.



Lydia Marie Child

from <http://www.drizzle.com/~tmerc/Child/index.html>

- To protect herself and her family, Jacobs chose to write under the pseudonym Linda Brent. This was not a common practice in slave narratives. It caused some later scholars to doubt that it was a true story and generated speculation that it was a novel written by her editor, [Lydia Maria Child](#). Research conducted by noted Jacobs scholar, Jean Fagan Yellin, and the discovery of correspondence between Jacobs and Amy Post confirmed Jacobs' authorship beyond the doubt of even the most skeptical critic.

Slave Narratives and Spirituals

A Brief Exploration of Two Communication Methods of African Slaves during the mid-1800s

WORKS CITED

The American Experience. Needham, MA: Prentice Hall, 2002.

The North American Division recommended text for American Literature, this anthology has a good discussion of literary techniques within the chronological context. Unit 1, Part 1 has a discussion of Olaudah Equiano's 18th century slave narration that sets the stage for the 19th century slave narratives in this presentation. Unit 4, Part 1 discusses spirituals and Frederick Douglass. Unit 4, Part 2 discusses Sojourner Truth.

Brent, Lydia. *Incidents in the Life of a Slave Girl*. New York: Harcourt Brace Jovanovich, 1973.

Lydia Brent is the pen name of Harriet Jacobs, the author of this autobiographical account of her life as a slave. The book is one of only a few accounts told by a woman (and written with the help of an abolitionist). Particularly memorable is her description of the seven years she spent hiding in an attic crawl space on her grandmother's property.

<http://docsouth.unc.edu/harriet/harriet.html>

You can find the online version of Harriet Tubman's account of how she used spirituals to communicate with fugitive slaves here.

<http://www.drizzle.com/~tmercer/Jacobs/>

This is a useful and interesting site about Harriet Jacobs aka Linda Brent, author of *Incidents in the Life of a Slave Girl*.

http://edsitement.neh.gov/printable_lesson_plan.asp?id=364

This site gives a lesson plan about using oral history documents and slave narratives.

http://edsitement.neh.gov/view_lesson_plan.asp?ID=318

Find here a lesson plan for teaching "Swing Low, Sweet Chariot" and "Go Down, Moses."

<http://www.nationalgeographic.com/railroad/j1.html>

This is a simple but interesting interactive "trip" on the Underground Railroad. Perhaps intended for younger students, it has good pictures and other links that are useful.

<http://www.negrospirituals.com/song.htm>

This is the official site for Negro spirituals. It has copious amounts of information on both spirituals and slave narratives.



http://www.whyy.org/education/denycegraves/lp_teachers.html

This is a good site that gives the history of African music and discusses its emotional appeal.

<http://xroads.virginia.edu/~HYPER/JACOBS/hjhome.htm>

This is another site to find information on Harriet Jacobs and an on-line version of her autobiography.

<http://xroads.virginia.edu/~hyper/wpa/HUGHES1.HTML>

You will find here a transcript of an interview with Fountain Hughes, a 104-year old former slave.



Slave Narratives and Spirituals A Brief Exploration of Two Communication Methods of African Slaves during the mid-1800s

WORKS CONSULTED

http://artsedge.kennedy-center.org/content/2035/2035_tubman_wade.pdf

This has a good lesson plan for teaching the spiritual "Wade in the Water."

<http://guweb2.gonzaga.edu/faculty/campbell/enl413/enl31-17.html>

This essay on the Slave Narrative gives a thorough discussion of its background and sources of inspiration.

<http://memory.loc.gov/ammem/snhtml/snhome.html>

"Slave narratives from the Federal Writer's Project, 1936-1938" contains more than 2,300 first-person accounts of slavery and 500 black-and-white photographs of former slaves. These narratives were collected in the 1930s as part of the Federal Writers' Project of the Works Progress Administration (WPA) and assembled and micro-filmed in 1941 as the 17-volume Slave Narratives: A Folk History of Slavery in the United States from Interviews with Former Slaves. This online collection is a joint presentation of the Manuscript and Prints and Photographs Divisions of the Library of Congress and includes more than 200 photographs from the Prints and Photographs Division.

<http://newdeal.feri.org/asn/lesson03x.htm>

Slave narratives from the WPS can be found here. There are also lesson plans and other resource pages.

<http://www.gwu.edu/~e73afram/dw-ah-ek.html>

An overview of the tradition of spirituals with a discussion of prominent composers and performers.

<http://www.keele.ac.uk/depts/as/Portraits/douglass.html>

This site gives a portrait of Frederick Douglass

<http://www.pbs.org/wgbh/aia/part4/index.html>

An exhaustive site about Africans in America with historical documents, essays, excerpts and other primary and secondary resources.

<http://www.vgskole.net/prosjekt/slavrute/34.htm>

Included in this site is an excerpt from Frederick Douglass' My Bondage and My Freedom entitled "A New World Burst Upon My Agitated Vision" which describes how Frederick Douglass uses a black sailor's papers to escape from slavery.



Slave Narratives and Spirituals

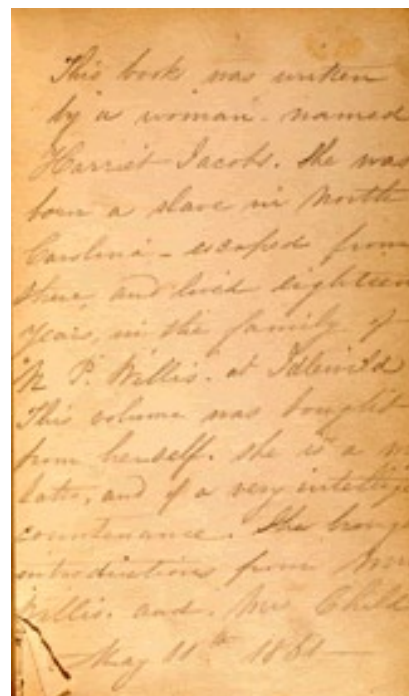
Student Worksheet 4 ~ Harriet Jacobs quotes

In small groups, discuss the following quotes that appeared on the title page of some editions of Harriet Jacob's autobiography. Then complete the discussion guide:

- "Northerners know nothing at all about Slavery. They think it is perpetual bondage only. They have no conception of the depth of degradation involved in the word, SLAVERY; if they had, they would never cease their efforts until so horrible a system was overthrown." ~ a woman of North Carolina
- "Rise up ye women that are at ease! Hear my voice, ye careless daughters! Give ear unto my speech." Isaiah 32:9

Discussion Guide:

- What do you think the woman from North Carolina meant by her comment that Northerners have no concept of what slavery was all about?
- Do you think this perception that many didn't know much about slavery is a good reason to write a book sharing the details? Why or why not?
- Why is the text from Isaiah appropriate to use as an introduction to a book written by a woman about slavery?9784886741



Slave Narratives and Spirituals

Student Worksheet 5 ~ Homework Day Two

- You will need to go on-line to <http://digilib.nypl.org/dynaweb/digs/wwm97255/> OR <http://xroads.virginia.edu/~HYPER/JACOBS/hjhome.htm> for this assignment:
- Read Harriet Jacob's Preface to her book
- Read Lydia Marie Child's introduction to Harriet Jacob's book
- Then go to the Table of Contents and choose chapters 17 and 18 to read.
- Make a list of all the different kinds of details Harriet includes in her narrative.
- Write a rationale for including such details in a narrative.
- Include points from the class discussion on the quotes above



Slave Narratives and Spirituals

Student Handout 4 ~ Harriet Tubman's Escape from Slavery

Read the account of Harriet's own escape from slavery where she uses a spiritual to let her fellow slaves know about her secret plans:

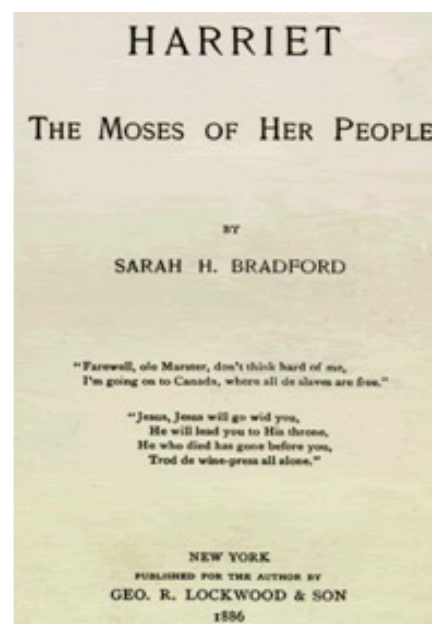
Page 26

One day there were scared faces seen in the negro quarter, and hurried whispers passed from one to another. No one knew how it had come out, but some one had heard that Harriet and two of her brothers were very soon, perhaps to-day, perhaps to-morrow, to be sent far South with a gang, bought up for plantation work. Harriet was about twenty or twenty-five years old at this

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time, and the constantly recurring idea of escape at sometime, took sudden form that day, and with her usual promptitude of action she was ready to start at once.

She held a hurried consultation with her brothers, in which she so wrought upon their fears, that they expressed themselves as willing to start with her that very night, for that far North, where, could they reach it in safety, freedom awaited them. But she must first give some intimation of her purpose to the friends she was to leave behind, so that even if not understood at the time, it might be remembered afterward as her intended farewell. Slaves must not be seen talking together, and so it came about that their communication was often made by singing, and the words of their familiar hymns, telling of the heavenly journey, and the land of Canaan, while they did not attract the attention of the masters, conveyed to their brethren and sisters in bondage something more than met the ear. And so she sang, accompanying the words, when for a moment unwatched, with a meaningful look to one and another:



Page 28

"When dat ar ole chariot comes,
I'm gwine to lebe you,
I'm boun' for de promised land,
Frien's, I'm gwine to lebe you."

Again, as she passed the doors of the different cabins, she lifted up her well-known voice; and many a dusky face appeared at door or window, with a wondering or scared expression; and thus she continued:

"I'm sorry, frien's, to lebe you,
Farewell ! oh, farewell!
But I'll meet you in de mornin',
Farewell! oh, farewell!

"I'll meet you in de mornin',
When you reach de promised land;
On de oder side of Jordan,
For I'm boun' for de promised land."

The brothers started with her, but the way was strange, the north was far away, and all unknown, the masters would pursue and recapture them, and their fate would be worse than ever before; and so they broke away from her, and bidding her goodbye, they hastened back to the known horrors of slavery, and the dread of that which was worse.



Slave Narratives and Spirituals

Student Worksheet 5 ~ Harriet Tubman's Escape from Slavery

Discuss Harriet's spiritual, answering the questions following the song:

When dat ar ole chariot comes,
I'm gwine to lebe you,
I'm boun' for de promised land,
Frien's, I'm gwine to lebe you.

I'm sorry, frien's, to lebe you,
Farewell! oh, farewell!
But I'll meet you in de mornin',
Farewell! oh, farewell!

I'll meet you in de mornin',
When you reach de promised land;
On de oder side of Jordan,
For I'm boun' for de promised land.



- What kind of leave-taking is this song about when it is performed as part of religious worship?
- What is the figurative or coded meaning Harriet communicates to her friends through the song?
- What is the relationship between these two levels of meaning?
- How is Harriet's escape like a passing away from the viewpoint of those she will leave behind?
- How does the song serve to create a bond that will connect her to her friends even after she is gone?

Harriet draws on the community-building power of the spiritual to add religious and social significance to her departure. Her song reaffirms her place in the slave community, even as she declares her intention to leave it, and at the same time expresses the double faith in salvation that will sustain her on her way.



Slave Narratives and Spirituals

Student Worksheet 6 ~ Homework-Day Three

In a later episode of Harriet Tubman's narrative, when she is guiding other slaves to freedom, she uses a spiritual to reassure them that they have eluded a pack of slave hunters:

"Up and down the road she passes to see if the coast is clear, and then to make them certain that it is their leader who is coming, she breaks out into the plaintive strains of the song, forbidden to her people at the South, but which she and her followers delight to sing together:

Oh go down, Moses,
Way down into Egypt's land,
Tell old Pharaoh,
Let my people go.

Oh Pharaoh said he would go cross,
Let my people go,
And don't get lost in de wilderness,
Let my people go.

Oh go down, Moses,
Way down into Egypt's land,
Tell old Pharaoh,
Let my people go.

You may hinder me here, but you can't up dere,
Let my people go,
He sits in de Hebben and answers prayer,
Let my people go!

Oh go down, Moses,
Way down into Egypt's land,
Tell old Pharaoh,
Let my people go.



**\$200
REWARD.**

Run off from the schooner on Thursday morning, 14th inst, one Negro Woman, named Hilda or Henrietta James, with her three children, Sarah, Sarah and James. The woman is large and stout, of a dark complexion and very calm countenance; the eldest daughter, Harriet is six years old, the second Sarah is 4, and the son James is 2. The children are of a lighter color than their mother.

The husband of the said, Nicholas James, is a free black merchant about thirty-five years old, slightly spotted with the forehead, about 5 feet 9 or 10 inches high, and quite respectable when spoken to. Said Nicholas had a white son at Aiken, in 1831, his name is Charles; he has a regular hair, wears a cap with white hair on either side, and is a free man.

In South, Va. JOHN FENNELY, F. N. Since the above was written I have been informed that Nicholas, his wife and three children were seen at L. N. Stinson's boarding house, at Springfield Va., on yesterday morning, Springfield, October 15th, 1841.

- ❖ Explain the literal and figurative levels of meaning in this song.
 - ❖ How does this spiritual fit the circumstances of a narrow escape from slave hunters?
 - ❖ To what extent is it a signal and celebration of their escape?



- ❖ To what extent is this a prayer of thanks for their escape?
- ❖ How does the spiritual infuse a religious significance into the situation and reaffirm the group's strength as a community?



Slave Narratives and Spirituals

Student Worksheet 7 ~ The Oral Tradition

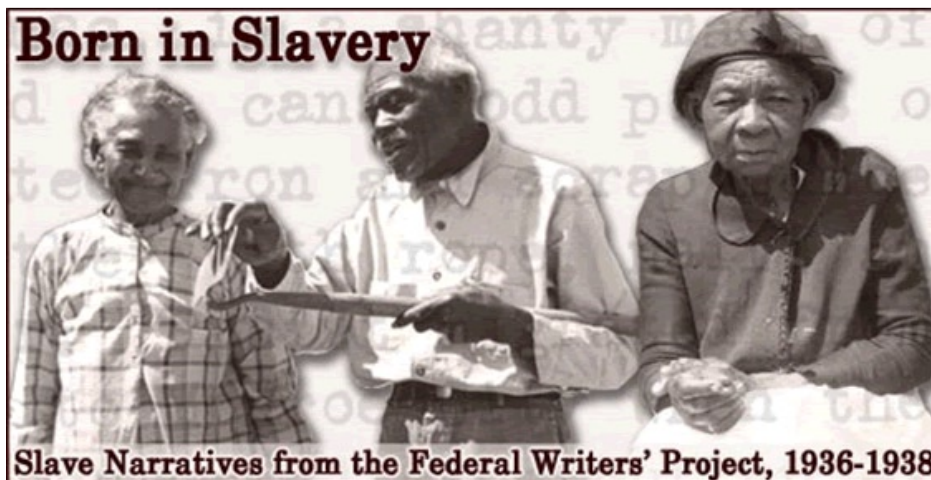
- ❖ Work in groups of twos and share an unpleasant experience that taught you a lesson.
- ❖ Write a summary of your partner's story below.



Slave Narratives and Spirituals

Student Handout 5 ~ The Oral Tradition

In cultures without a written language, the "oral tradition" captures a group's ideals.

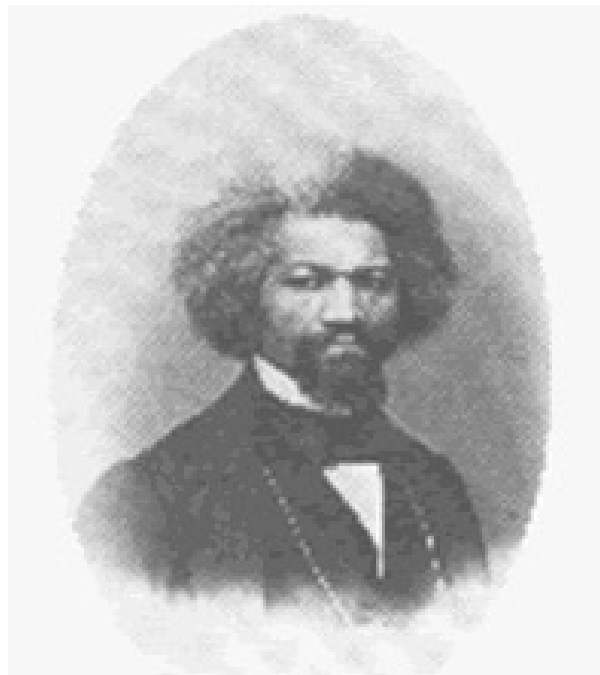


from <http://memory.loc.gov/ammem/snhtml/snhome.html>

- Stories, poems and songs convey a people's values, concerns and history by word of mouth.
- When reading examples of oral literature, students should compare the worlds they describe, noting the values of each culture, its fears, or what it deems important to pass on to its next generation.
- Often characters in oral literature are symbolic or archetypal figures that embody important cultural ideas rather than complex personalities.
- Stories in an oral tradition are not only important for the values and ideas they contain, but also for their style and form. For example, word choice and descriptive language are important features, as they can help the speaker to remember the text and the listener to visualize it.
- Visual descriptions can facilitate the oral transmission of an idea or concept.
- Storytellers, usually the elders of a tribe or family, instruct young people about their culture by passing along its myths and stories orally.
- The oral tradition allows sharing of traditions and cultural details.

Slave Narratives and Spirituals Student Worksheet 8 ~ Homework Day Four

- ❖ You will need to go on-line for this assignment
- ❖ Read the excerpt from Frederick Douglass' *My Bondage and My Freedom* at <http://userpages.wittenberg.edu/laskeland/MBMF.htm>
- Write a Reader's Journal about the selection:
- one paragraph summary
- one paragraph personal reaction and response
- one paragraph about at least one thing learned
- one paragraph about something questioned (didn't understand)
- one quote to remember (a line, phrase, paragraph, etc.)



<http://www.keele.ac.uk/depts/as/Portraits/douglass.html>

Slave Narratives and Spirituals

Student Worksheet 9 ~ Sojourner Truth's methods of communications

- Work in small groups to answer the following questions (on paper):
 - List the many ways that Sojourner Truth communicated. What was unique about her methods of communication? How did she herself learn? How did she teach?
 - How were those who met her influenced by her? What effect did she have?
 - What circumstances either improved or impeded her ability to communicate to her contemporaries? To us today? What effect does dialect have? Consider both the positive and the negative effects.
 - To what degree are we influenced by her today? Explain.
 - What lessons does Sojourner Truth offer to those who are in the business of either teaching or learning?



From <http://www.topicsites.com/sojourner-truth/sojourner-truth-photos.htm>

Slave Narratives and Spirituals

Student Worksheet 10 ~ Homework Day Five

- ❖ A “problem-and-solution” essay is a specific type of exposition and identifies a problem and presents one or more potential solutions. An effective problem-and-solution essay:
 - Clearly states a specific, real-life problem
 - Identifies the most important aspects of the problem
 - Presents one or more possible solutions
 - Supports each solution with specific details and logical reasons
- Problem-and-solution essays may address a wide variety of issues. Your assignment is to write a problem-and-solution essay that deals with the loss of private writing such as we’ve been studying these past few days and its affects on history and culture.
- Do pre-writing (full-thesis and outline) in class.
- First draft is due next class period.



From
<http://memory.loc.gov/ammem/snhtml/snvoices02.html>

