

***FREEDOM IS COMING: SONGS OF FREEDOM, RESISTANCE,
AND THE UNDERGROUND RAILROAD***

This document contains lesson plans designed to accompany the two disc cd set *FREEDOM IS COMING: SONGS OF FREEDOM, RESISTANCE, AND THE UNDERGROUND RAILROAD*. The set may be obtained from the New Orleans Jazz National Historical Park, 916 N. Peters Street, New Orleans, Louisiana, 70116, www.nps.gov/jazz.

Currently there are three multi-lesson units available. They may be found below. Check the site further to see if the units have also been posted as separate documents.

The units may be used in their entirety, or teachers can pull separate lessons for use at their discretion. All utilized documents are in the public domain or are otherwise legally available for use by educational institutions. When using the documents please give credit to the source.

Teachers of elementary students and of higher level high school students would find it useful to alter the plans to match the abilities of their students.

Please direct comments and suggestions to the Park, or to r_johnson@caswell.k12.nc.us. These lessons remain a work in progress, and all comments are welcome.

I wish to thank the National Park Service, and especially all of my friends at the New Orleans Jazz National Historical Park for the opportunity to participate in the Teacher-Ranger-Teacher Program. I will always cherish my time at your park, and I look forward to a continuing association.

Richard M. Johnson
TRT

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UNIT: JOURNALING WITH SONGS OF FREEDOM

UNIT OVERVIEW:

In this unit students journal in the first person as if they are passing through the experience of Enslavement-Resistance-Escape/Emancipation.

It is based on the two-cd set *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad*, available from the New Orleans Jazz National Historical Park, 916 North Peters Street, New Orleans, La, 70116. www.nps.gov/jazz

Teachers should feel free to alter these plans as best fits their needs.

Comments and suggestions can be directed to the Park, and to r_johnson@caswell.k12.nc.us

The unit could be done in its entirety, or the teacher could pull separate lessons for individual use. The length of this document is due to the careful inclusion of all needed documents, readings, answer keys, etc, which some teachers may decide not to use.

The Unit uses freely available documents that are in the public domain, as well as musical selections from *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad*. If a document is used it is found on a separate page along with a link to the source. Please be sure to share the source with students.

OBJECTIVES: Students will

- Learn the facts of day to day existence under the slavery system, including separation of families, physical punishment, and work routines.
- Create a series of journal entries that accurately communicate facts of American slavery.

MATERIALS NEEDED:

Two-cd set *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad*

A journal of the teacher's choice, such as a composition book or a blogging site.

Lyrics to selected songs (provided here).

Some means of playing an audio cd.

Copies for students of various public domain readings.

TIME REQUIRED: If done in its entirety, the unit can be expected to require from 14-20 days.

Days can be subtracted from this total by assigning some parts as homework, such as initial reading and the journaling assignments.

BASIC OUTLINE OF UNIT

1. LESSON 1: THE EXPERIENCE OF SLAVERY.

Students will begin by reading an original *slave narrative* from the Federal Writer's Project. A *slave narrative* is a true story told by an enslaved or formerly enslaved person about slavery. In this way the student hears directly from the witness about the experience of enslavement.

- The Students will then hear several selections from the cd and will use the lyrics to understand the information, both emotional and cognitive, that is being shared.
- A class discussion will then be held. A separate page gives suggestions for how to guide discussion.
- Students will then have a journaling assignment. A suggested grading rubric is provided. The teacher could create an alternative assignment such as visual art, etc.

2. Lesson 2: HOPE

- Students will explore the ways enslaved persons held onto hope even in the face of oppression and a seemingly hopeless situation.
- By hearing the cd selections, students will become familiar with the sources of strength that enslaved persons tapped into in order to physically, mentally, and spiritually survive slavery.
- Class discussion is then followed by a journaling assignment.

3. Lesson 3: RESISTANCE.

- Students will learn that enslaved persons sometimes refused to accept their status as "slaves", insisting instead on their rights as human beings.
- They will listen to several selections demonstrating that enslaved persons sometimes came to feel that they too had rights as human beings, and that some slaves felt themselves equal to their masters. They will come to understand that this freeing of the mind was a key step to becoming a truly free person. By rejecting the idea of the slave holding class that the enslaved persons were naturally meant to be slaves, enslaved persons were actively practicing a form of resistance.
- Students will then be exposed to historic documents, such as the Declaration of Independence, that put forward ideals contradictory to belief in the system of slavery.
- Class discussion is then held, followed by a journaling assignment.

4. Lesson 4 : ESCAPE.

- Once enslaved persons had freed their minds from the idea that they were created by God as a slave class they could take the steps to actually becoming free. Students will read documents from the public domain that describe escapes. They will then hear songs that were sung at the time. Some of these are “coded spirituals”, songs that contain hidden references to forbidden subjects such as escape, which if overheard by slave holders would be interpreted as referring to spiritual matters rather than physical escape. (There is a separate unit on “Coded Spiritual” elsewhere on this site.)
- Students will explore the idea of actually escaping from enslavement.
- Students will then be exposed to public domain primary documents that dramatize escape. A suggested grading reading assignment is provided.
- Class discussion is then followed by a journaling assignment.

5. Lesson 5: EMANCIPATION

- Most enslaved persons never attempted escape. Rather, they obtained their freedom when emancipation came at the end of the American Civil War. Students will explore how this came about and the attitudes of enslaved persons towards emancipation.
- They will hear songs that discussed emancipation, including one song that encouraged slaves to take up arms and fight for their freedom as free men.

SONGS BY LESSON(Not all songs are used)

LESSON 1: THE EXPERIENCE OF ENSLAVEMENT- BONDAGE

- D2, # 14 I COULDN'T HEAR NOBODY PRAY (experience of slavery)
- D2, #3 MANY THOUSAND GONE

LESSON 2: HOPE-FREEING THE SPIRIT

- D1, #1 FREEDOM IS COMING
- D 1, #2 I WANT JESUS TO WALK WITH ME (hope)
- D 1 #6 GO DOWN MOSES (hope)
- D1, #7: SWING LOW SWEET CHARIOT (ALSO USEFUL FOR ESCAPE)
- D1, #12 IN THE WATER (hope)
- D1, #14 WE SHALL OVERCOME (hope)
- D2, #10 GREAT DAY (hope)
- D2, #11 WALK TOGETHER CHILDREN (also escape)
- D2, #12 GET ON BOARD, LITTLE CHILDREN (also escape)
- D2, #16 IT'S COOL DOWN HERE AT THE RIVER JORDAN
- D2, #18 ROLL, JORDAN ROLL

LESSON 3: MENTAL RESISTANCE- FREEING THE MIND

- D2, #5: MY MIND STAYED ON FREEDOM
- D2, #6 RUN, MARY RUN (ALSO CAN BE USED FOR ESCAPE)
- D2, #9 ALL GOD'S CHILDREN GOT SHOES

LESSON 4: ESCAPE- FREEING THE BODY

- D1, #3 STEAL AWAY TO JESUS (IN THE MIDNIGHT HOUR)
- D1, #4 WADE IN THE WATER (escape)
- D1, #7: SWING LOW SWEET CHARIOT (also hope)
- D1, #8 BACK, BACK TRAIN (escape)
- D1, #10 STEAL AWAY TO JESUS (escape)
- D1, #13 DANIEL (escape)
- D2, #6 RUN, MARY RUN (also resistance)
- D2, #8 STORIES FROM DA DIRT III (also emancipation)
- D2, #11 WALK TOGETHER CHILDREN (also hope)
- D2, #12 GET ON BOARD, LITTLE CHILDREN (also hope)
- D2, #17 IF YOU DON'T GO, DON'T HINDER ME
- D2, #19 THERE'S A MEETING HERE TONIGHT

LESSON 5: EMANCIPATION- PERMANENT FREEDOM (?)

- D2, #2: I THANK GOD I'M FREE AT LAST
- D2, # 4 OH FREEDOM
- D2, #8 STORIES FROM DA DIRT III (also escape)
- D2, #13 SLAVERY CHAIN DONE BROKE AT LAST
- D2, #15: BATTLE CRY OF FREEDOM

LESSON 1: THE EXPERIENCE OF ENSLAVEMENT- BONDAGE

OBJECTIVES: Students will

- Demonstrate an understanding of the basic experience of slavery, including such experiences as the auction, work routines, etc.
- Demonstrate an understanding of the psychological effects of slavery, particularly the feeling of hopelessness than can arise from a life in which almost all events are outside of one's personal control.
- Create a journal entry that shows an understanding of the lesson determined by rubric.

MATERIALS NEEDED:

- CD #2 from *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad*
- A journal of the teacher's choice, such as a composition book or a blogging site. (Alternatively, students will need art supplies.)
- Lyrics to selected songs (provided here).
- Some means of playing an audio cd.
- Copies for students of slave narratives.
- Worksheets provided.
- Answer keys provided.

TIME REQUIRED: 1-2 PERIODS (APPROXIMATELY 2 HOURS)

SONGS USED

- D2, #3 MANY THOUSAND GONE
- D2, # 14 I COULDN'T HEAR NOBODY PRAY (experience of slavery)

STEP 1:

- ❖ Play the cd selections. You may wish to project or hand out the provided transcription of the lyrics,

D2, #3 MANY THOUSAND GONE

No more auction block for me
No more
No more
No more auction block for me
Many thousand gone

No more peck of corn for me
No more
No more
No more peck of corn for me
Many thousand gone

No more driver's lash for me
No more
No more
No more driver's lash for me
Many thousand gone

No more pint of salt for me
No more
No more
No more pint of salt for me
Many thousand gone

No more hundred lash for me
No more
No more
No more hundred lash for me
Many thousand gone

No more mistress calls for me
No more
No more
No more mistress calls for me
Many thousand gone
I said Many thousand gone
There's many thousand gone

D2, # 14 I COULDN'T HEAR NOBODY PRAY

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.
REPEAT

Jesus loves me, this I know
For the Bible tells me so.
Little one's down here below.
They are weak, but Thou are strong.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my Mother pray
Lord couldn't hear my Father pray
Gonna keep on runnin' each and every day.
Got to make it back to Beulah Land by Judgment Day.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well I called on my friends,
They could not be found.
You know, the pressures of life
got me heaven bound.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Sometimes I wonder what to say
Lord, I'm comin', yes I'm on my way.
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Chilly waters in the Jordan
Crossin' over into Canaan.
I couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Morning red, evening grey
Helps a lonely traveler on his way
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well, in the valley, on my knees
With my burdens, and my savior.
I couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my sister pray
Lord, I couldn't hear my brother pray
Sometimes I wonder just what to say
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray. (REPEAT)

STEP 2: DISCUSSION OF SONGS

- ❖ Project or distribute lyrics of the two selections. (This might have been done during Step 1)
- ❖ Ask the students what information about the lives of enslaved persons a listener could gain from the songs. Students should be asked to provide the section of lyrics that gives the information so that they concentrate on the lyrics rather than recycling prior knowledge.

You might wish to write responses on the board or type them into a saved, projected computer document.

POSSIBLE RESPONSES INCLUDE:

- SLAVES WERE AUCTIONED LIKE CATTLE (*No more auction block for me*)
 - SLAVES WERE WHIPPED (No more driver's lash for me)(*No more Hundred lash for me*)
 - SLAVES WERE AT THE COMMAND OF MASTERS AND MISTRESSES (*No more mistress calls for me*)
 - SLAVES WERE OFTEN SEPARATED FROM FAMILY MEMBERS AGAINST THEIR WILL.(*Couldn't hear my Mother pray, Lord couldn't hear my Father pray*)
 - RELIGIOUS FEELINGS WERE IMPORTANT TO MANY ENSLAVED PERSONS. (*Jesus loves me, this I know. For the Bible tells me so.*)
- ❖ If needed, guide the discussion in certain directions by asking or posting certain questions about the meaning of the lyrics.

STEP 3: SLAVE NARRATIVES

A *slave narrative* is a true story told by an enslaved person or a formerly enslaved person about slavery. Hundreds of such narratives were gathered in the 1930's under the New Deal *Works Progress Administration* when elderly African Americans were interviewed. Other narratives were gathered by abolitionists during slave times and more were published commercially after the American Civil War. The slave narratives used in these lessons are in the public domain. If you desire to obtain more for a more in depth examination, you can find them at the web link given with the narrative.

- Distribute the Slave Narrative to the students.
- You may wish to break them into groups if you feel the reading level may cause some difficulty. The site www.random.org will assign students automatically.
- Students should read the narratives and answer the questions using the *justification* model utilizing highlighters. The worksheet gives clear instructions. A grading key is also provided. Due to the technology, the key highlights some sections, but gives written answers for others. Students should highlight to give all of their answers. Alternatively, the narrative could simply be read by the class without use of the graded task. The readings can be used in other ways, such as asking students to dramatize or to illustrate what is being communicated.

LESSON 1 SLAVE NARRATIVES **HANDOUT**

A *SLAVE NARRATIVE* is a true story told by a slave or former slave about slavery. Hundreds of slave narratives were gathered in the years after the American Civil War, right up through the 1940's.

Reading slaves narratives is one of the best ways to learn the truth about slavery, because the facts come directly from the enslaved persons themselves. Read the slave narratives below. You will then have a reading task that will test your understanding.

ANNA MARIA COFFEE, Ex-slave, age about 89. <http://www.pbs.org/wnet/slavery/resources/wpa.html>

"I was born in North Carolina, near Ensfiel '. I was er pretty big girl

when de war started. But I don't know my real age, 'cause every time

I was sold they made my age jes' what they wanted it. I judge, I

must a been about twelve or fourteen years ole when de war started."

"I was sold on de block more'n once, and I was owned by eleven different owners. I was sold from my mother and father when I was just such er little tot that I can't hardly member them at all. My father was named James Arbor, and my mother she was Abbie Freeman."

"I remember bein' sold to old Jordan White, David Gregory, en David Gregory, Jr., John Freeman, David Teller, Bradley Pickford, Ned Pickford, Kinglin' Powells, en Thomas Hurt, was my last owner."

"Ned Pickford stole me from Bradley Pickford, and sold me to Kinglin' Powells, down in Warsaw, South Carolina. Kinglin' Powells took me and fourteen other slaves to Richmond, Virginia. Us left Warsaw one night on de train, and when mornin' come us was crossing the James River, goin' into Richmond. That old James River was sure muddy that mornin'. They took us to the Trader jail, and give us something to eat, and a change o' clothes."

"That Trader Jail was sure a big place. Us set round all day, en when night come, was put in rooms up stairs; de womans and girls all on one side, and the men and boys on de other side along narrow hall. Them

sho' was sad times. All us knowed it was goin' to be de last time us folks would be together, en mos' likely, none us never see our folks no more. Every once er while, the keeper comes through to keep em from talkin' and plannin'."

"Sale day come. De market place was about a city block big, with seats fixed round like a race track. All the boys and men was fixed on one side; de big ones first, en so on, down to the little ones. De womans en girls the was fixed the same way on the other side de market."

"I was put on de block en sold for \$900.00, to Thomas Hurt. He bought three brothers together, so's they won't be sep'rated, and he paid \$1500.00 for the three.

WILLIAM EMMONS: Ex-slave, age 93. <http://www.pbs.org/wnet/slavery/resources/wpa.html>

"Why, I seen slave traders buy up 'womens an' men for the purpose of breedin' them just' like animals, an' they'd beat them if they didn't do what they expected of them. The slave traders wanted strong children for work hands, an' they all time figurin' to get a strong 'ooman to carry out the plans for raisin' children what would sell real good. They'd keep em an' feed em for a few years, and then sell em off to de highest bidder. No decency in such folks as them. Slavery was worse than most people kin 'magine."

"The darkie traders use to travel all over the country, sometimes an' buy up slaves from plantation owners who was most ready to go down in debt. I seen men chained together, an' 'oomans bein' carried in wagons with they babies. Jes' takin' em to market for sale like cattle."

"My name is Sarah Frances Shaw Graves, or Aunt Sally as everybody calls me. Yes'm that's a lot of name an' I come by

"Yes'm. Allotted? Yes'm. I'm goin' to explain that," she replied. "You see there was slave traders in those days, jes' like you got horse and mule an' auto traders now. They bought and sold slaves and hired 'em out. Yes'm, rented 'em out. Allotted means somethin' like hired out. But the slave never got no wages. That all went to the master. The man they was allotted to paid the master."

"Allotments made a lot of grief for the slaves", Aunt Sally asserted. "We left my papa in Kentucky, 'cause he was allotted to another man. My papa never knew where my mama went, an' my mama never knew where papa went." Aunt Sally paused a moment, then went on bitterly. "They never wanted mama to know, 'cause they knowed she would never marry so long she knew where he was. Our master wanted her to marry again and raise more children to be slaves. They never wanted mama to know where papa was, an' she never did", sighed Aunt Sally."

"Yes'm. Some masters was good an' some was bad. My mama's master whipped his slaves for pastime. My master was not so bad as some was to their slaves. I've had many a whippin', some I deserved, an' some I got for being blamed for doin' things the master's children did. My master whipped his slaves with a cat-o-nine tails. He'd say to me, 'You ain't had a curryin' down for some time. Come here!!!' Then he whipped me with the cat. The cat was made of nine strips of leather fastened onto the end of a whip. Lots of times when he hit me, the cat left nine stripes of blood on my back. Yes ma'am."

"Yes'm. I worked in the fields, and I worked hard too. Plantin' and harvestin' in those days was really work. They used oxen to break up the ground for corn, an' for plowin' it too. They hoed the corn with a hoe, and cut the stalks with a hoe and shocked 'em. They cut the grain with the cradle and bound it with their hands, and shocked it. They threshed the grain with a hickory stick. Beating it out.

"I carried water for the field hands. I've carried three big buckets of water from one field to another, from one place to another; one in each hand and one balanced on my head.

TEMPLE CUMMINS, AGE UNKNOWN

"I slep' on a pallet on the floor. They give me a home-spun dress onct a year at Christmas time. When company come I had to run and slip on that dress. At other time I wore white chillens' cast-off clothes so wore they was ready to throw away. I had to pin them up with red horse thorns to hide my nakedness. My dress was usually split from hem to neck and I had to wear them till they was strings. Went barefoot summer and winter till the feet crack open.

"I never seed my grandparents 'cause my mother she sold in Alabama when she's 17 and they brung her to Texas and treat her rough. At mealtine they hand me a piece of cornbread and tell me

'Run 'long.' Sometime I git little piece of meat and biscuit, 'bout onct a month. I gathered up scraps the white chillens lef'.

SLAVE NARRATIVES: LESSON I

You are to answer the questions using highlighter justification. That means that you answer by highlighting words and phrases. After each question you are told HOW MANY words to highlight. Try to stick to that number so you don't lose points. The answers are found in the reading in order. As you highlight, do not skip words in your answer. A hyphenated word ("cat-o-nine") counts as 1 word. EXAMPLE: "What color are Tyrone's shoes (1)."

For the answer you would highlight the word that gives the answer. *Tyrone's shoes are **blue**.*

So, you highlight the word "blue".

THE FIRST QUESTION HAS BEEN ANSWERED FOR YOU.

1. Why don't you know your real age? (15 words)
2. How many owners did you have? (1)
3. Why didn't you live with your mother and father? (8)
4. To what city did Powells take you to be sold? (2)
5. Why were those such sad times? (27)
6. How much was Anna sold for? (1)
7. According to Mr. Emmons, for what purpose did he see people bought? (5)
8. What did the buyers do if the enslaved persons did not do as was expected of them? (2)
9. What did the traders want strong children for? (2)
10. What kind of people were they buying the slaves from? (11)
11. According to Mr. Emmons, what were these people being treated like? (1)
12. What did "allotted" mean? (4)
13. Why was Ms. Graves' father left behind when they were moved? (6)
14. Why did the master of Ms. Graves' mother whip the slaves? (2)
15. What did Ms. Graves' master use to whip the slaves? (2)
16. What was a "cat" made of? (11)
17. How did Ms. Graves manage to carry three buckets of water to the field hands? (10)
18. How often did Ms. Cummins get a new dress? (6)
19. What other kinds of clothes was she able to get? (12)
20. What would happen to her feet from going barefoot in winter and summer? (2)
21. How was she fed? (34)

LESSON 1 ANSWER KEY

ANNA MARIA COFFEE, Ex-slave, age about 89. <http://www.pbs.org/wnet/slavery/resources/wpa.html>

"I was born in North Carolina, near Ensfiel '. I was er pretty big girl when de war started. But I don't known my real age, 'cause every time I was sold they made my age jes' what they wanted it. I judge, I must a been about twelve or fourteen years ole when de war started."

"I was sold on de block more'n once, and I was owned by **eleven** different owners. I was sold from my mother and father when I was just such er little tot that I can't hardly member them at all. My father was named James Arbor, and my mother she was Abbie Freeman."

"I remember bein' sold to old Jordan White, David Gregory, en David Gregory, Jr., John Freeman, David Teller, Bradley Pickford, Ned Pickford, Kinglin' Powells, en Thomas Hurt, was my last owner."

"Ned Pickford stole me from Bradley Pickford, and sold me to Kinglin' Powells, down in Warsaw, South Carolina. Kinglin' Powells took me and fourteen other slaves to **Richmond, Virginia**. Us left Warsaw one night on de train, and when mornin' come us was crossing the James River, goin' into Richmond. That old James River was sure muddy that mornin'. They took us to the Trader jail, and give us something to eat, and a change o' clothes."

"That Trader Jail was sure a big place. Us set round all day, en when night come, was put in rooms up stairs; de womans and girls all on one side, and the men and boys on de other side along narrow hall. Them

sho' was sad times. **All us knowed it was goin' to be de last time us folks would be together, en mos' likely, none us never see our folks no more.**

Every once er while, the keeper comes through to keep em from talkin' and plannin'."

"Sale day come. De market place was about a city block big, with seats fixed round like a race track. All the boys and men was fixed on one side; de big ones first, en so on, down to the little ones. De womans en girls the was fixed the same way on the other side de market."

"I was put on de block en sold for **\$900.00**, to Thomas Hurt. He bought three brothers together, so's they won't be sep'rated, and he paid \$1500.00 for the three.

WILLIAM EMMONS: Ex-slave, age 93. <http://www.pbs.org/wnet/slavery/resources/wpa.html>

"Why, I seen slave traders buy up 'womens an' men for the purpose of **breedin' them just' like animals**, an' they'd **beat them** if they didn't do what they expected of them. The slave traders wanted strong children for **work hands**, an' they all time figurin' to get a strong '-ooman to carry out the plans for raisin' children what would sell real good. They'd keep em an' feed em for a few years, and then sell em off to de highest bidder. No decency in such folks as them. Slavery was worse than most people kin 'magine."

"The darkie traders use to travel all over the country, sometimes an' buy up slaves from **plantation owners who was most ready to go down in debt**. I seen men chained together, an' 'oomans bein' carried in wag-ons with they babies. Jes' takin' em to market for sale like **cattle**."

SARA FRANCES SHAW GRAVES, AGED 87

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

12) "SOMETHIN' LIKE HIRED OUT"

13) "HE WAS ALLOTTED TO ANOTHER MAN"

14) FOR PASTIME

15) CAT-O-NINE TALES

16) NINE STRIPS OF LEATHER FASTENED ONTO THE END OF A WHIP

17) ONE IN EACH HAND AND ONE BALANCED ON MY HEAD

TEMPLE CUMMINS, AGE UNKNOWN

18) ONCT A YEAR AT CHRISTMAS TIME

19) WHITE CHILLUNS CAST-OFF CLOTHES SO WORE THEY WAS READY TO THROW AWAY.

20) CRACK OPEN

21) AT MEALTIME THEY HAND ME A PIECE OF CORNBREAD AND TELL ME "RUN 'LONG". SOMETIME I GIT LITTLE PIECE OF MEAT AND BISCUIT. I GATHERED UP SCRAPS THE WHITE CHILLENS LEF."

STEP 4: JOURNALING

- ❖ Now that the students have gained an understanding of the lives and conditions of slaves, they will journal to demonstrate that understanding.
 - Students should be discouraged from writing in a perceived accent, as was often done when the interviewers recorded the answers of those they interviewed. Instead, they should write properly.
 - Alternatives to journaling include writing plays, poems, or creating visual art that interprets and communicates the facts of the narratives.

LESSON 1 JOURNALING ASSIGNMENT HANDOUT

- You will be writing journal entries for four different lessons. In each journaling assignment you will imagine that you have lived through experiences similar to those communicated through the songs and the slave narratives. But do not simply repeat verbatim what was told in the songs or the narratives.

ASSIGNMENT I: LIFE AS A SLAVE

Imagine that you have lived through experiences similar to those in *Many Thousands Gone*, *I Couldn't Hear Nobody Pray*, and the accompanying slave narratives.

Write an entry as if you are communicating experiences such as those.

Do not attempt to write in "accent" as was done in the narratives that you have read. Instead, imagine that after slavery you were able to get a formal education and to write as a student of your caliber is capable of writing.

Write an entry of the length determined by your teacher.

You should describe at least THREE experiences based on the lesson.

PAY ATTENTION TO THE GRADING RUBRIC AS YOU WRITE.

1 2 3 4 5 Entry properly communicated at least three experiences

1 2 3 4 5 The experiences were realistic and were related to the general subject of the songs/narratives.

1 2 3 4 5 The entries were of sufficient complexity and length to communicate an accurate depiction of American slavery.

1 2 3 4 5 The entries showed a proper understanding of slave life as related by the songs/narratives.

1 2 3 4 5 The entries had a minimum had a minimum of grammatical and spelling errors.

Total points _____ times 4 = final grade of _____

Lesson 2: HOPE

OBJECTIVES:

- Students will explore the ways enslaved persons held onto hope even in the face of oppression and a seemingly hopeless situation.
- By hearing the cd selections, students will become familiar with the source of strength that enslaved persons tapped into in order to physically, mentally, and spiritually survive slavery.
- Class discussion is then followed by a journaling assignment.

MATERIALS NEEDED:

- CD #2 from *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad*
- A journal of the teacher's choice, such as a composition book or a blogging site. (Alternatively, students will need art supplies.)
- Lyrics to selected songs (provided here).
- Some means of playing an audio cd.
- Copies for students of slave narratives.
- Worksheets provided.
- Answer keys provided.

TIME REQUIRED: Two 50 minute class periods.

SONGS USED: Highlighted songs have activities. Other songs could be played to increase understanding.

LESSON 3: HOPE-FREEING THE SPIRIT

- D1, #1 Freedom is coming
- **D 1, #2 I Want Jesus to Walk with me (hope)**
- **D 1 #6 GO DOWN MOSES (hope)**
- D1, #7: SWING LOW SWEET CHARIOT (ALSO USEFUL FOR ESCAPE)
- D1, #12 IN THE WATER (hope)
- D1, #14 WE SHALL OVERCOME (hope)
- D2, #11 WALK TOGETHER CHILDREN (also escape)
- **D2, #12 GET ON BOARD, LITTLE CHILDREN (also escape)**
- **D2, #16 IT'S COOL DOWN HERE AT THE RIVER JORDAN**
- D2, #18 ROLL, JORDAN ROLL

STEP 1:

Play the cd selections. You may wish to project or hand out the provided transcription of the lyrics, or they could be held until after playing the selections. (Step 2 is found after the lyrics printed below.)

D1, #2 I WANT JESUS TO WALK WITH ME

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me

REPEAT

In my trials, why don't you walk with me?
In my trials, walk with me
When the shades of life are falling
Lord, I want Jesus, every day of my life, to walk with me

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me

In my sorrow, walk with me
In my sorrows, Lord walk with me
When my heart within me is aching
Lord, I want Jesus to walk with me

INSTRUMENTAL

In my troubles, Lord walk with me
In my troubles, Lord walk with me
When my life becomes a burden,
Lord, I want Jesus to walk with me

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me
To walk with me (repeat 12)

D 1 #6 GO DOWN MOSES

When Israel was in Egypt's land
Let my people go
Oh pressed so hard, they could not stand
Let my people go
Go down Moses
Way down in Egypt's land
Tell old Pharaoh to let my people go

"Thus said the Lord" Old Moses said
"Let my people go."
"If not, I'll smite your first born dead.
Let my people go."
Go down Moses
Way down in Egypt's land
Tell old Pharaoh to let my people go.

No more shall they in bondage hold
Let my people go.
Let them turn out in Egypt's road
Let my people go.
Go down Moses
Way down in Egypt's land
Tell old Pharaoh to let my people go.

D2, #12 GET ON BOARD, LITTLE CHILDREN

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

REPEAT

The Gospel train's a coming.
I hear it just at hand.
I hear the cogwheels moving
And rumbling through the land

So, get on board little children
Get on board little children
Get on board little children
There's room for many a more

The fare is cheap and all can go
The rich and poor are there.
No second class aboard this train
No difference in the fare.

So, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

I hear the bell and whistle
The coming around the curve
She's playing all her steaming power
And straining every nerve.

So, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

INSTRUMENTAL

She's nearing now the station
Sinner don't be vain.
But come and get your ticket
And be ready for the train.

Now, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

We soon shall reach the station.
Oh how we then shall sing.
With all the heavenly army
We'll make the welcome ring.

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

We'll shout o'er all our sorrows
And sing forever more.
With Christ and all his army
On that celestial shore.

So, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

INSTRUMENTAL ENDING

D2, #16 IT'S COOL DOWN HERE AT THE RIVER JORDAN

Well, it's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.

Well I went down to the valley
I did not go to stay
My soul got happy in Jesus
You know I stayed all day.

Well Its cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.

INSTRUMENTAL

Well It's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.

Well I would not be a sinner
Let me tell you the reason why.
I fear my Lord may call on me
And I wouldn't be ready to die.

Well It's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.
My Lord said come on anyhow.
My Lord said come on anyhow.

STEP 2: DISCUSSION

STEP 2: DISCUSSION OF SONGS

- ❖ Project or distribute lyrics of the two selections.
- ❖ Ask the students the following reflection question. Give them a few minutes to jot down responses.

Based on the songs, and referring to the lyrics, what reasons do the enslaved people seem to believe they have for holding onto hope in the face of such a tightly controlled system as American slavery?

- If needed, guide the discussion in certain directions by asking or posting certain questions about the meaning of the lyrics. Depending on the age and sophistication of the class, the prompts may need to be simplified or deepened.

Refer to the document SONG DISCUSSION for some suggestions.

SONG DISCUSSION

- ❖ In general what sources of strength do the slaves seem to draw upon?
 - Religion, Spirituality, God
- ❖ To what “Pilgrim Journey” do you think the singer in “I Want Jesus to Walk with Me” is referring?
 - A spiritual journey of faith
 - A physical journey of escape
- ❖ Specifically, what heartaches, sufferings, and burdens do you think face the singer?
 - Sale
 - Sale or other loss of family members
 - Whippings
 - Poor food
 - Oppressive labor
- ❖ What help do you think the singer actually expects from Jesus or God?
 - To give physical strength to withstand the sufferings.
 - To spare the singer from some of the trials.
 - To influence the master to act in a kind manner

STEP 3: JOURNALING ASSIGNMENT

HOPE

Imagine that you have lived through experiences and had the feelings communicated in the songs *I Want Jesus to Walk with Me*, *Go Down Moses*, *Get on Board Little Children*, and *Its Cool down Here At the River Jordan*.

Write an entry as if you are communicating experiences such as those.

Do not attempt to write in “accent” as was done in the narratives that you have read. Instead, imagine that after slavery you were able to get a formal education and to write as a student of your caliber is capable of writing.

Write an entry of the length determines by your teacher.

You should describe at least THREE such experiences/feelings. Be sure to explain your feelings in some depth. Remember, you are an enslaved person facing a terrible existence, yet somehow you have held onto hope. How have you done it?

PAY ATTENTION TO THE GRADING RUBRIC AS YOU WRITE.

1 2 3 4 5 Entry properly communicated at least three experiences/feelings

1 2 3 4 5 The experiences were realistic and were related to the general subject of the songs/narratives.

1 2 3 4 5 The entries were of sufficient complexity and length to communicate an accurate depiction of American slavery.

1 2 3 4 5 The entries showed a proper understanding of the hope slaves held onto as related by the songs/narratives.

1 2 3 4 5 The entries had a minimum had a minimum of grammatical and spelling errors.

Total points _____ times 4 = final grade of _____

LESSON THREE: RESISTANCE

OBJECTIVES:

- Students will learn that enslaved persons sometimes refused to accept their status as “slaves”, insisting instead on their rights as human beings.
- They will listen to several selections demonstrating that enslaved persons sometimes came to feel that they too had rights as human beings, and that in some ways slaves felt themselves equal to their masters. They will come to understand that this freeing of the mind was a key step to becoming a truly free person. By rejecting the idea of the slave holding class that the enslaved persons were naturally meant to be slaves, enslaved persons were actively practicing a form of resistance.
- Students will then be exposed to historic documents, such as the Declaration of Independence, that put forward ideals contradictory to belief in the system of slavery.
- Class discussion is then held, followed by a journaling assignment.

MATERIALS NEEDED:

- CD #2 from *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad*
- A journal of the teacher’s choice, such as a composition book or a blogging site. (Alternatively, students will need art supplies.)
- Lyrics to selected songs (provided here).
- Some means of playing an audio cd.
- Copies for students of slave narratives.
- Worksheets provided.
- Answer keys provided

TIME REQUIRED: 3 to 4 class periods of 50 minutes each.

SONGS USED:

- D2, #5: MY MIND STAYED ON FREEDOM
- D2, #6 RUN, MARY RUN (ALSO CAN BE USED FOR ESCAPE)
- D2, #9 ALL GOD’S CHILDREN GOT SHOES

STEP 1:

Play the cd selections that are noted above. You may wish to project or hand out the provided transcription of the lyrics, or they could be held until after playing the selections.

LYRICS BELOW

D2, #5: MY MIND STAYED ON FREEDOM

Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Hallelu, hallelu, hallelujah.

Singing and praying with my mind
Stayed on freedom
Singing and praying with my mind
Stayed on freedom
Singing and praying with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

INSTRUMENTAL

Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Hallelu, hallelu, hallelujah.

REPEAT PREVIOUS VERSE

D2, #6 RUN, MARY RUN

Run, Mary, run
Run, Martha, run
Run, Mary, run, I say
You got a right to the tree of life
Little Mary, you got a right
You got a right to the tree of life
People children got a right
You got a right to the tree of life
Weepin Mary you got a right.
You got a right to the tree of life
Come to tell you, you got a right
You got a right to the tree of life
Children gone you got a right
You got a right to the tree of life
You got a right, you got a right.
You got a right to the tree of life

Run, Mary, run
Run, Martha, run
Run, Mary, run I say
You got a right to the tree of life
Little Mary, you got a right.
You got a right to the tree of life
People, children you got a right.
You got a right to the tree of life
Weeping Mary you got a right.
You got a right to the tree of life
Come to tell you, you got a right.
You got a right to the tree of life
Children, gone you got a right.
You got a right to the tree of life.
Got a right, you got a right.
You got a right to the tree of life

musical interlude by guitar

Run, Mary, run.
Run, Martha run
Run, Mary run, I say.
You got a right to the tree of life
Little Mary you got a right.
You got a right to the tree of life
People children you got a right.
You got a right to the tree of life
Weeping Mary you got a right.
You got a right to the tree of life
Come to tell you, you got a right.
You got a right to the tree of life

D2, #9 ALL GOD'S CHILDREN GOT SHOES

I got shoes, you got shoes, all of God's children got shoes.
When I get to heaven, gonna put on my shoes,
Gonna walk all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna shout all over God's heaven.

I got a harp, you got a harp, all of God's children got a harp.
When I get to heaven, gonna play on my harp,
Gonna play all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna shout all over God's heaven.

Oh yeah
I got a robe, you got a robe, all of God's children got a robe.
When I get to heaven, gonna put on my robe,
Gonna walk all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna shout all over God's heaven.

I got a crown, you got a crown, all of God's children got a crown.
When I get to heaven, gonna put on my crown,
Gonna walk all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna walk all over, gonna play all over, gonna shout all over God's heaven.

STEP 2: CLASS DISCUSSION OF LYRICS

Now that the students have some experience in exploring and discussing the lyrics, you may wish to break them into groups and allow small group discussion. In such a case you might provide them with some guidance by altering the DISCUSSION HINTS sheet to make it a handout.

Each group could then report back to the class with their thoughts. In this way students feel some ownership of the discussion without feeling that they are putting themselves so much on the line, since the thoughts expressed are those of a group rather than those of a single identified individual.

With a more mature class, you might even wish to ask the students to consider how the enslaved persons would react to the lyrics as opposed to the slave holders. This could also be done by dividing the class into enslaved persons and slave holders. Be very careful in doing this to be sure that your class is mature enough to handle the experience (and that the parents are too). Generally, only upper level classes who have a long positive experience with each other should attempt that technique.

STEP 2: DISCUSSION OF SONGS

- ❖ Project or distribute lyrics of the two selections.
- ❖ Ask the students the following reflection question.
 - The slave system was based on the idea that slaves were naturally meant to be enslaved. Slave holders even claimed that God had intended for the “master class” to “care for and oversee” the slaves because they were “naturally unfit for freedom”. *What evidence do you see in the lyrics that suggest the enslaved persons refused to accept their place as slaves?*
 - It might help you to imagine how a slave holder would react were he to overhear one of these songs. To which lyrics would he object?
 - As you respond, jot down quotations from the lyrics that support what you are saying.
- ❖ If needed, guide the discussion in certain directions by asking or posting certain questions about the meaning of the lyrics. Depending on the age and sophistication of the class, the prompts may need to be simplified or deepened.

Refer to the page SONG DISCUSSION for some suggestions.

Prompts might need to be rewritten based on the academic level of the class.

SONG DISCUSSION HINTS

You might decide to rewrite these to match more closely the academic level of your students.

They are only suggestions. Many other answers would be possible.

- If a slave holder were to hear enslaved persons singing these songs, to what might he object? List some specific lyrics from each song that he would find objectionable.
 - SONG: *MY MIND STAYED ON FREEDOM*
 - LYRIC “*Stayed on Freedom*”
 - SONG: *RUN MARY, RUN*
 - Virtually the entire song would be objectionable to a slave holder.
 - SONG: *ALL GOD’S CHILDREN GOT SHOES*
 - There is little in this song that a slave holder would find objectionable. It seems to be a song that simply looks to a bountiful afterlife. There is no direct plea for freedom or open condemnation of slavery.
- List lyrics that a slave holder might not object to, but that an enslaved person would interpret as being a rejection of slavery.
 - *MY MIND STAYED ON FREEDOM*
 - Walking and talking with my mind (to a slave, this might suggest escape. To a slave holder, they might interpret it as moving around during the work day)
 - SONG: *RUN MARY, RUN*
 - The entire song is a clear cry for freedom. **HOWEVER**, it is possible that the slave holder could interpret *run* as a reference to the living of a life rather than to physically run.

- *YOU HAVE A RIGHT TO THE TREE OF LIFE*: While a slave holder could interpret “Tree of Life” as referring to heaven, a slave might interpret it as referring to the good things of this life, such as freedom.
- *SONG: ALL GOD’S CHILDREN GOT SHOES*
 - *I got shoes, you got shoes, all of God’s children got shoes*. In a culture in which the slave holder had complete control over property and distributed it as he saw fit, these lyrics are a claim of equality.
 - *Heaven, heaven, everybody talking about heaven ain’t going there*. The suggestion here is that the slave holder will NOT be going to heaven,
- Enslaved persons were taught from birth that they were naturally meant to be slaves. How do the lyrics of these songs suggest that they have rejected that teaching?
 - *RUN MARY, RUN*
 - *Come to tell you, you got a right*. This is a claim that enslaved persons had rights that were beyond the control of the slave holder.
 - *You got a right to the Tree of Life*: This could be interpreted as freedom and the good things of life.
 - *ALL GOD’S CHILDREN GOT SHOES*
 - *I got a crown, you got a crown, all of God’s children got a crown*. This is a claim of equality in the eyes of God.
- What might have occurred in the lives of enslaved persons to raise in their minds the realization that they were not meant for a life of slavery?
- Where in the lyrics do you hear the strongest criticism of the claim that enslaved persons were meant to be under the complete control of the slave holders?

- *Come to tell you, you got a right.* This is a claim that enslaved persons had rights that were beyond the control of the slave holder.
- What documents in American history would support the ideas presented in the lyrics of *Run Mary, Run*?
 - Declaration of Independence.
 - Preamble to the Constitution.
- Which lyrics indicate the sources of strength or the powers the enslaved persons depend on as they live through the experience of slavery?
- What American ideal, mentioned in such historic documents as *The Declaration of Independence*, seems to be a focus of the song *All God's Children Got Shoes*?
- If a slave holder were to hear the song *All God's Children Got Shoes*, how might he react? Do you think he would interpret the lyrics as a criticism of the slave system, or solely as a religious song about the afterlife?
- What effect might such songs as these have had on a slave child raised to believe that she was naturally meant to be enslaved?

STEP 3: AMERICAN IDEALS AND AMERICAN SLAVERY

In this step students will examine two of America's founding documents to determine the consistency of the American system of slavery with the ideals propounded in the two documents.

Additional documents for a more in depth study could also be used, such as selections from the works of Thomas Paine or speeches by leaders such as Adams and Jefferson. For the purposes of brevity we use only two of the most important documents in our history.

The documents used are the Preamble to the Constitution of the United States, and the first sections of the Declaration of Independence.

- Explain to the students that they are going to read and examine two American documents that put forth some of the ideals upon which America is based.
- Distribute the documents.
- Depending upon the reading level of the class, it can be best to read them together.
- When the students have gained a basic understanding of the documents, have them do the exercise that is found after the documents.
- Next, engage the students in a discussion based on the exercise. This will prepare them for their journaling exercise.
- Their comments could be written on a board or types into a projected computer document.
- **DISCUSSION TIPS:**
 - You might wish to challenge students to consider the extent to which slave holders themselves were aware that their system was anti-egalitarian and a denial of freedom. Remind them that the slaveholders had been raised in a system that taught them slavery was biblically ordained. Such questions can lead them to consider to what extent their own deeply held beliefs might be seen as hypocritically later generations.
 - See below for relevant quotations and suggestions for discussion/reflection.

❖ DECLARATION OF INDEPENDENCE

- *all men are created equal*
- *they are endowed by their Creator with certain unalienable rights,*(students could be asked to consider if Americans believe that God gives rights, then how can a human based authority override that gift)
- *among these are life, liberty and the pursuit of happiness*(Is it possible to pursue happiness while enslaved?)
- *That to secure these rights, governments are instituted among men* (the reason for government is to protect liberty. If so, should the slave state governments have abolished slavery?)
- *deriving their just powers from the consent of the governed* (a system of laws is just only if those who are required to obey the laws have consented to the system).
- *whenever any form of government becomes destructive to these ends, it is the right of the people to alter or to abolish it* (“ends” refers to the reason for government, which according to the Declaration, is the preservation of liberty. Therefore, a system that denies liberty should be changed or abolished).
- *when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government.* (a people being abused has the DUTY to throw off the abusive system)

❖ PREAMBLE

- *establish Justice*(Students could be challenged to define “justice”. Slave holders considered the system to be just because they believed that slavery was biblically ordained and based on natural differences between people.)
- *secure the Blessings of Liberty to ourselves and our Posterity*

DECLARATION OF INDEPENDENCE (SHORTENED VERSION)

The Unanimous Declaration of the Thirteen United States of America

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed. That whenever any form of government becomes destructive to these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. — Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world.

PREAMBLE TO THE CONSTITUTION OF THE UNITED STATES

We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

EXERCISE: AMERICAN SLAVERY-AMERICAN IDEALS

The Declaration of Independence and the Preamble to the United States Constitution identifies some of the ideals upon which we claim our nation is based.

TASK: Read both documents. Pay particular attention to ***ideals*** (big, important ideas) that are expressed in the documents. Highlight words in the documents that express those ideals. Then write those ideals in plain language and give your opinion as to whether the American enslavement system was true to those ideals or a betrayal of them. This will be a help to you when you complete the journaling assignment.

Step 4: JOURNALING

Imagine that you are a slave who has been taught to read (an extremely rare occurrence, but one that did happen on occasion). While working in the house, you have come across a newspaper that contained the Declaration of Independence and the Preamble to the Constitution. Write an anonymous letter to leave on the slave holders desk.

In the letter discuss the ideals of America as presented in the documents. Explain whether the system of slavery was true to those ideals or a betrayal of them.

Give the proper number of quotations from the documents as required by your teacher. Be sure to write a letter of the proper length as required by your teacher.

PAY ATTENTION TO THE GRADING RUBRIC AS YOU WRITE.

1 2 3 4 5 The letter contained the proper number of quotations.

1 2 3 4 5 The letter was of the proper length.

1 2 3 4 5 THIS SECTION WILL BE COUNTED **TWICE**

The examination of the relation of the ideals expressed in the documents to the system of American enslavement was of sufficient complexity.

1 2 3 4 5 The entries had a minimum of grammatical and spelling errors.

Total points _____ times 4 = final grade of _____

Lesson 4: ESCAPE.

The length of this section is due to the inclusion of documents, discussion aids, and a song by song worksheet for the students.

Once enslaved persons had freed their minds from the idea that they were created by God as a slave class, they could take the steps to actually becoming free.

- Students will read documents from the public domain that describe escapes.
- They will then hear songs that were sung at the time. Some of these are “coded spirituals”, songs that contain hidden references to forbidden subjects such as escape, which if overheard by slave holders would be interpreted as referring to spiritual matters rather than physical escape. (There is a separate unit on “Coded Spirituals” elsewhere on this site). Teachers should use as many songs as seem interesting to the students.
- Students will explore the idea of actually escaping from enslavement.
- Class discussion is then followed by a journaling assignment.

RELEVANT SONGS: Highlighted songs are used here.

- D1, #3 STEAL AWAY TO JESUS (IN THE MIDNIGHT HOUR)
- **D1, #4 WADE IN THE WATER**
- **D1, #7: SWING LOW SWEET CHARIOT**
- **D1, #8 BACK, BACK TRAIN**
- D1, #10 STEAL AWAY TO JESUS (escape)
- **D1, #13 DANIEL**
- D2, #6 RUN, MARY RUN (also resistance)
- **D2, #8 STORIES FROM DA DIRT III (also emancipation)**
- D2, #11 WALK TOGETHER CHILDREN (also hope)
- D2, #12 GET ON BOARD, LITTLE CHILDREN (also hope)
- **D2, #17 IF YOU DON'T GO, DON'T HINDER ME**
- D2, #19 THERE'S A MEETING HERE TONIGHT

STEP 1: STORIES OF ESCAPE

These stories are from the public domain. However, please inform students of the sources.

- Students should be made familiar with these stories. They could be read as a class, in groups, or individually using any method which the teacher prefers. Due to their length. It might be best to divide the class into groups and to give each group a copy of the stories.
- After a reading of the stories, play the songs to the students. **THIS WOULD BE STEP 2** This could be done while projecting lyrics. It is also best to play one song at a time and to engage in some discussion after each song.
- After the lyrics of each song, which are given below, you will find points that could be raised in discussion.

SEE STORIES BELOW

VIRGINIA WASHINGTON: Ex-slave, age estimated as 90.

<http://www.pbs.org/wnet/slavery/resources/wpa.html>

"One day I made up my mind I was goin' to try and get away,
if I died in doin' it, because I done got to where I'd rather be dead than
keep on so. Do you know that hard treatment make you feel that way? Well,
I got just like that inside, but I done act sweet and deceitful like."

"One night I saw it was the best chance I'd ever get, so I 'slipped away. I didn't
have nothin' cept de clothes on my back, and not many of them."

"I thought I was going try and make it up to Cincinnaty. I
slep' in er woods under brush heaps for sev'ral days. Then a bunch of Yankee
soldiers come past. It was a God send, I reckon, because they keep me in
camp for a few days, en say they knowed when a boat was due in Memphis,
and that they could get me off safe with some men they knowed on the boat."

"I got through all right, en was up to Cincinnaty, at a place
where they say I'd be safe with folks they knowed."

<http://docsouth.unc.edu/neh/roper/menu.html>

Text transcribed by Apex Data Services, Inc. .Images scanned by Brian Dietz
Text encoded by Apex Data Services, Inc., Marisa Ramírez and Elizabeth S. Wright
First edition, 2004,ca. 170K
University Library, UNC-Chapel Hill, University of North Carolina at Chapel Hill,
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Narrative of the Adventures and Escape of Moses Roper, from American Slavery.

I set off for Charlotte, in North Carolina. I went on very quickly the whole of that day, fearful of being pursued. The trees were thick on each side of the road, and only a few houses, at the distance of two or three miles apart; as I proceeded, I turned round in all directions to see if I was pursued, and if I caught a glimpse of any one coming along the road, I immediately rushed into the thickest part of the wood, to elude the grasp of what, I was afraid, might be my master. I went on in this way the whole day.

While thinking what I should do, I observed some waggons before me, which I determined to keep behind, and never go nearer to them than a quarter of a mile--in this way I travelled till I got to Salisbury. If I happened to meet any person on the road, I was afraid they would take me up, I asked them how far the waggons had gone on before me? to make them suppose I belonged to the waggons. At night, I slept on the ground in the woods, some little distance from the waggons, but not near enough to be seen by the men belonging to them. All this time, I had but little food, principally fruit, which I found on the road. On Thursday night, I got into Salisbury, having left Chester on the Monday preceding. After this, being afraid my master was in pursuit of me, I left the usual line of road, and took another direction, through Huntsville and Salem, principally through fields and woods; on my way to Caswell Court-House.

I also came up with a small cart, driven by a poor man, who had been moving into some of the western territories, and was going back to Virginia, to move some more of his luggage. On this I told him I was going the same way to Milton, thirteen miles from Caswell Court-House; he took me up in his cart, and went to the Red House, two miles from Milton, the place where Mr. Mitchell (***Roper's former owner***) took me from, when six years old, to go to the Southern States.

At the Red House I left the cart, and wandered about a long time, not knowing which way to go and find my mother. After some time, I took the road leading over Ikeo Creek. I shortly came up with a little girl, about six years old, and asked her where she was going; she said, to her mother's, pointing to a house on

a hill, half a mile off. She had been at the overseer's house, and was returning to her mother. I then felt some emotions arising in my breast, which I cannot describe, but will be explained in the sequel. I told her I was very thirsty, and would go with her to get something to drink. On our way I asked her several questions, such as her name, that of her mother; she said hers was Maria, and that of her mother's Nancy. I inquired, if her mother had any more children? she said five besides herself, and that they had been sold, that one had been sold when a little boy. I then asked the name of this child? she said it was Moses. These answers, as we approached the house, led me nearer and nearer to the finding out the object of my pursuit, and of recognising in the little girl the person of my own sister.

AT last I got to my mother's house! my mother was at home. I asked her if she knew me? she said, no. I told her, I knew her very well, and thought that if she looked at me a little, she would know me, but this had no effect. I then asked her if she had any sons? she said, yes; but none so large as me. I then waited a few minutes, and narrated some circumstances to her, attending my being sold into slavery, and how she grieved at my loss. Here the mother's feelings on that dire occasion, and which a mother can only know, rushed to her mind; she saw her own son before her, for whom she had so often wept; and, in an instant, we were clasped in each other's arms, amidst the ardent interchange of caresses and tears of joy.

On the next Sunday night, I laid me down to sleep between my two brothers, on a pallet, which my mother had prepared for me; about twelve o'clock I was suddenly awoke, and found my bed surrounded by twelve slave-holders with pistols in hand, who took me away (not allowing me to bid farewell to those I loved so dearly) to the Red House, where they confined me in a room the rest of the night, and in the morning lodged me in the gaol of Caswell Court-House.

IN this way we came to my old master, Mr. Gooch

On the Monday, he chained me to the same female slave as before. We made up our minds to escape into the woods, and secrete ourselves. This we did, and he not being able to find us, which they could not do; and about twelve o'clock, when we thought they would give up looking for us at that time, we went on, and came to the banks of the Catawba. Here I got a stone, and opened the ring of the chain on her neck, and got it off; and the chain round my neck was only passed through a ring; as soon as I got hers off, I slipped the chain through my ring, and got it off my own neck.

We then went on by the banks of the river for some distance, and found a little canoe about two feet wide. I managed to get in, although the irons on my feet made it very dangerous, for if I had upset the canoe, I could not swim. The female got in after me, and gave me the paddles, by which we got some distance down the river. The current being very strong, it drove us against a small island. It was a very dark night and rained tremendously; and, as the water was rising rapidly towards the top of the rock, we gave all up for lost, and sometimes hoped, and sometimes feared to hope, that we should never see the morning.

We remained all night upon the rock, and in the morning reached the opposite shore, and then made our way through the woods till we came to a field of Indian corn, where we plucked some of the green ears and ate them, having had nothing for two days and nights. We came to the estate of--, where we met with a coloured man who knew me, and having run away himself from a bad master, he gave us some food, and told us we might sleep in the barn that night. Being very fatigued, we overslept ourselves; the proprietor came to the barn, but as I was in one corner under some Indian corn tops, and she in another, he did not perceive us, and we did not leave the barn before night, (Wednesday.)

We then went out, got something to eat, and strayed about the estate till Sunday. On that day, I met with some men, one of whom had irons on the same as me; he told me that his master was going out to see his friends, and that he would try and get my feet loose; for this purpose I parted with this female, fearing, that if she were caught with me, she would be forced to tell who took my irons off. The man tried some time without effect, he then gave me a file and I tried myself, but was disappointed on account of their thickness.

On the Monday I went on towards Lancaster, and got within three miles of it that night; and went towards the plantation of Mr. Crockett, as I knew some of his slaves, and hoped to get some food given me. When I got there, however, the dogs smelt me out and barked; upon which, Mr. Crockett came out, followed me with his rifle, and came up with me.

At this point, Roper was returned to his master, and sold to another man. He later slipped away from that master when they were traveling. He tricks a young boy into writing him a pass, but decides he needs one written by an adult.

I had now to wade through another river to which I came, and which I had great difficulty in crossing, in consequence of the water overflowing the banks of several rivers to the extent of upwards of twenty miles. In the midst of the water, I passed one night upon a small island, and the next day I went through the remainder of the water. On many occasions, I was obliged to walk upon my toes,

and consequently found the advantage of being six feet two inches high, (I have grown three inches since,) and at other times was obliged to swim. In the middle of this extremity, I felt it would be imprudent for me to return; for if my master was in pursuit of me, my safest place from him was in the water, if I could keep my head above the surface.. I was, however, dreadfully frightened at the crocodiles, and most earnestly prayed that I might be kept from a watery grave, and resolved, that if again I landed, I would spend my life in the service of God.

Having, through mercy, again started on my journey, I met with the drovers; and having, whilst in the waters, taken the pass out of my hat, and so dipped it in the water as to spoil it, I showed it to the men, and asked them where I could get another. They told me that in the neighbourhood, there lived a rich cotton merchant, who would write me one. They took me to him, and gave their word that they saw the passport before it was wet, (for I had previously showed it to them,) upon which, the cotton-planter wrote a free pass and a recommendation, to which the cow-drovers affixed their marks.

The recommendation was as follows:--

"John Roper, a very interesting young lad, whom I have seen and travelled with for eighty or ninety miles on his road from Florida, is a free man, descended from Indian and white. I trust he will be allowed to pass on without interruption, being convinced, from what I have seen, that he is free, and though dark, is not an African. I had seen his papers before they were wetted."

Roper uses this pass to travel, but is unable to get out of the South. He reaches a port city where he is met by a stroke of luck:

But when I reached the docks at Savannah, the first person I met was the captain of the Fox, looking for another steward. He was a very kind man, belonging to the Free States, and inquired if I would go back to his vessel. This usage was very different to what I expected, and I gladly accepted his offer. This captain did not know that I was a slave. In about two days we sailed from Savannah to New York.

WHEN I arrived in the city of New York, I thought I was free; but learned I was not, and could be taken there. I secreted myself till I heard of a ship, the Napoleon, sailing to England, and on the 11th of November, 1835, I sailed. The time I first started from slavery, was in July, 1834, so that I was nearly sixteen months in making my escape.

STEP 2: THE SONGS

- ❖ Play the songs below for the students.
- ❖ After each song, engage in discussion using the songs to enrich the student's understandings.
- ❖ The class could also be divided into groups with each group taking one or two songs to prepare discussion points. Since some songs are fairly simple, it might be best for each group to also examine the most complex selection *Stories from Da Dirt III*.
- ❖ Discussion suggestions are given after each set of lyrics. Those suggestions are based on the sheet below.

WORKSHEET

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the songs you were assigned?

- ❖ What specific sections of the readings do you see that relate to the song? Give some quotations and explain how they relate to the songs.

- ❖ On the back, give some additional quotations and explain their meaning.

- ❖ EXAMPLE: *"It chilled my natural body, But it didn't disturb my soul."*

With the hope of freedom, physical suffering was endured and failed to depress the singer

D1, 4 WADE IN THE WATER

Wadin' in the water
Wadin' the water children
Wadin' in the water
Wadin' in the water, just like John
You know that God's gonna trouble the water

Well I moved on into the water
The water was a little bit cold
It chilled my natural body
But it didn't disturb my soul.

Wadin' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know that Gods's gonna trouble the water

If you get there before I do
God's gonna trouble the water
Tell my mother I'm comin' too
God's gonna trouble the water

I'm waden' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know that God's gonna trouble the water

Wadin' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know that Gods's gonna trouble the water

I know my time for freedom
Is way up ahead of me.
But I keep on moving on
I want my savior to always see that I'm a

Wadin' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know that God's gonna trouble the water

Well who's the children dressed in red
God's gonna trouble the water
Must be the children that Moses lead.
God's gonna trouble the water.
Wadin' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know now God's gonna trouble the water

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the song **WADE IN THE WATER**?
 - Moses Roper and Virginia Washington both eventually escaped by water.
 - Roper took to water many times to escape pursuers.
- ❖ What specific sections of the readings do you see that relate to the song?
 - Washington: *"... knowed when a boat was due in Memphis, and that they could get me off safe with some men they knowed on the boat."*
 - Roper: *"...found a little canoe about two feet wide. I managed to get in, although the irons on my feet made it very dangerous, for if I had upset the canoe, I could not swim."*
 - Roper: *"... I had now to wade through another river to which I came, and which I had great difficulty in crossing, in consequence of the water overflowing the banks of several rivers to the extent of upwards of twenty miles. In the midst of the water, I passed one night upon a small island, and the next day I went through the remainder of the water. On many occasions, I was obliged to walk upon my toes, and consequently found the advantage of being six feet two inches high, (I have grown three inches since,) and at other times was obliged to swim. In the middle of this extremity, I felt it would be imprudent for me to return; for if my master was in pursuit of me, my safest place from him was in the water, if I could keep my head above the surface. I was, however, dreadfully frightened at the crocodiles, and most earnestly prayed that I might be kept from a watery grave.."*
 - Roper: *"...at Savannah, the first person I met was the captain of the Fox, looking for another steward. He was a very kind man, belonging to the Free States, and inquired if I would go back to his vessel. This usage was very different to what I expected, and I gladly accepted his offer. This captain did not know that I was a slave. In about two days we sailed from Savannah to New York."*
- ❖ What is meant by these lyrics? *"It chilled my natural body, But it didn't disturb my soul."*?
 - That the hope of freedom created a willingness to endure physical suffering.
- ❖ What is meant by the lyrics that *"God is going to trouble the water"*?
 - This could be a prediction that God will punish the slaveholders.

- ❖ In what way could someone claim that “*the waters*” were eventually “*troubled*”?
 - The American Civil War.

D1, #7: SWING LOW SWEET CHARIOT

INTRO

Swing low sweet chariot, coming fore to carry me home
Swing low sweet chariot, coming fore to carry me home
Oh Swing down low
Swing down chariot come and let me ride
Swing down chariot come and let me ride
Help me Lord, help me Lord
I got a home on the other side

I looked over Jordan, and what did I see?
Comin' fore to carry me home.
A band of angels comin' after me
Comin' fore to carry me home.

If you get to heaven before I do
Comin' fore to carry me home.
Tell all my friends I'm comin' too
Comin' fore to carry me home.

I'm sometimes up and sometimes down
Comin' fore to carry me home.
But still my soul feels heavenly bound
Comin' fore to carry me home.

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the song *Swing Low Sweet Chariot*?
 - Rivers are important in the song and in both stories.
 - Virginia Washington received outside help (Soldiers=Band of Angels)
 - Roper was also helped by an outside person (Captain of the Fox)

- ❖ What specific sections of the readings do you see that relate to the song? Give some quotations and explain how they relate to the songs.
 - *Swing low sweet chariot, coming fore to carry me home*
 - *Then a bunch of Yankee soldiers come past* (Washington)
 - ◆ Some authorities interpret this as a plea for the North to come down South to free the slaves. This happened to Virginia Washington
 - *Band of Angels*
 - *Then a bunch of Yankee soldiers come past* (Washington)
 - ◆ “Band of Angels” is a possible reference to abolitionists, the Underground Railroad, or the Union Army.
 - *River Jordan*
 - *I had now to wade through another river to which I came* (Roper)
 - ◆ Any crossing of rivers on the journey to freedom can be related to the River Jordan.
 - *Sweet Chariot*
 - *they knowed when a boat was due in Memphis, and that they could get me off safe with some men they knowed on the boat.* (Washington)
 - ◆ Some authorities believe the “chariot” refers to any means of travel to freedom.
 - *I’m sometimes up and sometimes down*
 - *we gave all up for lost, and sometimes hoped, and sometimes feared to hope, that we should never see the morning* (Roper)

- ❖ On the back, give some additional quotations and explain their meaning.

D1, #8 BACK, BACK TRAIN

Back, Back train and get your load
Back, back train and get your load
Back, back Train
Back, Back Train
Back, back train and get your load.

I thought I heard that church bell tone.
I thought I heard that church bell tone.
Tone just like,
Tone just like,
Tone just like somebody's gone.

I'm going home on the morning train.
I'm going home on the morning train.
Evening train
Evening train
Evening train might be too late.

Back, Back train and get your load
Back, back train and get your load
Back, back Train
Back, Back Train
Back, back train and get your load.

I thought I heard that church bell tone.
I thought I heard that church bell tone.
Tone just like,
Tone just like,
Tone just like somebody's gone.

Get right church and let's go home.
Get right church and lets go home.
Get right church
Get right church
Get right church and let's go home.

Back, Back train and get your load
Back, back train and get your load
Back, back Train
Back, Back Train
Back, back train and get your load.

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the songs you were assigned?
 - The song refers to people being gone, as in the escapes in the stories.

- ❖ What specific sections of the readings do you see that relate to the song? Give some quotations and explain how they relate to the songs.
 - *a boat was due in Memphis* (Washington)
 - *found a little canoe about two feet wide* (Roper)
 - *the first person I met was the captain of the Fox, looking for another steward. He was a very kind man, belonging to the Free States, and inquired if I would go back to his vessel. This usage was very different to what I expected, and I gladly accepted his offer.* (roper)
 - For all three the song refers to a train, but boats serve the same purpose.
- ❖ On the back, give some additional quotations and explain their meaning.
 - *Evening train might be too late*
 - Refers to the need to escape when the chance arises, rather than waiting.
 - *let's go home.*
 - This refers to escaping to freedom, not returning to the slaveholder. Home=Freedom, even if going to a new place.

D1, #13 DANIEL

I'm gonna tell my Lord

Daniel

REPEAT 3

How they doin' me here

Daniel

REPEAT 5

Put on your wabash shoes.

Daniel

REPEAT 2

Slip and slide the streets

Daniel

REPEAT 4

Put on your moving shoes

Daniel

REPEAT 2

Getting' in a hurry now

Daniel

REPEAT 4

This ain't none of my home

Daniel

NO REPEAT

Sure ain't none of my home

Daniel

NO REPEAT

Living on borrowed land

Daniel

REPEAT 4

This ain't none of my home
Daniel
NO REPEAT

Sure ain't none of my home
Daniel
NO REPEAT

Living on borrowed land
Daniel
REPEAT 4

Well, I'm going to tell my Lord
Daniel
REPEAT 3

How they doing me here
Daniel
Repeat 5

Put on your Wabash shoes
Daniel
REPEAT 2

Slip and slide the streets
Daniel
REPEAT 4

Put on your moving shoes
Daniel
REPEAT 2

Getting in a hurry now
Daniel
REPEAT 4

I'm gonna tell my Lord
Daniel
REPEAT 3

How they doin' me here
Daniel
REPEAT 7

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the songs you were assigned?
 - There are complaints of mistreatment in the song and in the stories.
 - There are numerous references in the song to leaving and “moving”.

- ❖ What specific sections of the readings do you see that relate to the song? Give some quotations and explain how they relate to the songs.
 - *I was goin' to try and get away, if I died in doin' it, because I done got to where I'd rather be dead than keep on so. Do you know that hard treatment...*(Washington)
 - Relates to the complaint *I'm gonna tell my Lord how they doing me here.*
 - *One night I saw it was the best chance I'd ever get, so I 'slipped away...* (Washington)
 - Put on your moving shoes
 - Put on your Wabash shoes
 - Slip and slide the streets
 - *I went on very quickly the whole of that day, fearful of being pursued. AND I immediately rushed into the thickest part of the wood* (Roper)
 - Getting in a hurry now
 - *I was, however, dreadfully frightened at the crocodiles, and most earnestly prayed that I might be kept from a watery grave*
 - I'm gonna tell my Lord. (Reference to communication with God)

- ❖ On the back, give some additional quotations and explain their meaning.
 - *Put on your wabash shoes.*
 - Wabash is a river that was crossed by some on the road to freedom. So “Wabash shoes” could refer to escape.

D2, #8 STORIES FROM DA DIRT III

Steal away, steal away, steal away to Jesus.
Steal away, steal away, Oh, I ain't got long to stay here. (sung)

SPOKEN

If the dirt could talk, it sure would tell us a lot.
'Cause in this here dirt,

Them old slaves, their bare feets runs to freedom
Right here, in this here dirt.
Listen, children. 'Cause this be a story from the dirt.

It's time to take the train to freedom.
Now I ain't talking about no old railroad.
C'mon y'all. Get on board!

SUNG

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

SPOKEN

Hear tell there's freedom at the old Fort Donelson
The Yankees done took over the place
We'd better get moving, folks.
There's freedom! Freedom!

SUNG

Freedom, freedom, freedom is calling our names.
Oh, freedom, oh freedom. Freedom is calling our names, oh
Freedom, oh freedom, freedom is calling our names
Who, freedom, oh freedom, freedom is calling our names.

Run, (SOUNDS OF FEAR AND THE BARKING OF DOGS) Run.....
Run, brother, run. Or the paddyroll gonna get you.
Run brother run, and we'll all get away.
Come on now, run Brother run, or the paddyroll gonna get you
You better run, Brother, run, and we'll all get away.

Brother run, and Brother flew.
Brother lost his coat and shoes.
Tore his shirt in two
You better run, Brother Run.

Come on and run, Brother, run
Oh, the paddyroll gonna get you.
Oh run, Brother run,
And we'll all get away.

You better run, brother run
Or the paddyroll gonna get you
Run, Brother run
And we'll all get away.

SPOKEN

My pappy, my pappy, my pappy run away
My pappy run away during the war.
He became a bluesman for the Yankees.
Said he was gonna go fight old Jeff Davison.
Now folks say,
Folks say that my Pappy done gone to Lincolndon.

And he do it on the back of Old Massa's horse.
Run.....
Hush.....

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the songs you were assigned?

There are many references to “stealing away”, running away, being pursued, Yankee soldiers, etc.

Students should have no trouble in finding similarities.

- ❖ What specific sections of the readings do you see that relate to the song? Give some quotations and explain how they relate to the songs.

Selections from the readings are given here, but explaining the relation is not done. The relations tend to be obvious.

- *Then a bunch of Yankee soldiers come past* (Washington)
 - *One day I made up my mind I was goin' to try and get away,* (Washington)
 - *Steal away, steal away, steal away*
 - *Them old slaves, their bare feet runs to freedom*
 - *the dogs smelt me out and barked; upon which, Mr. Crockett came out, followed me with his rifle, and came up with me* (Roper)
 - *Run, brother, run. Or the paddyroll gonna get you* (“paddyroll” refers to patrollers and slave catchers)
 - *I turned round in all directions to see if I was pursued, and if I caught a glimpse of any one coming along the road, I immediately rushed into the thickest part of the wood, to elude the grasp of what, I was afraid, might be my master. I went on in this way the whole day.* (Roper)
 - *Run, brother, run. Or the paddyroll gonna get you*
 - *I didn't have nothin' cept de clothes on my back, and not many of them.* (Washington)
 - *Brother run, and Brother flew, Brother lost his coat and shoes, Tore his shirt in two*
- ❖ On the back, give some additional quotations and explain their meaning.
 - He became a bluesman for the Yankees. Said he was gonna go fight old Jeff Davison.
 - Joined the Union army (blue uniform)

D2, #17 IF YOU DON'T GO, DON'T HINDER ME.

If you don't go, don't hinder me
If you don't go, don't hinder me
If you don't go, don't hinder me
I'm on my way, Great God , I'm on my way

I'm on my way to Canaan Land
I'm on my way to Canaan Land
I'm on my way to Canaan Land
I'm on my way, Great God , I'm on my way

I'm on my way to Freedom Land
I'm on my way to Beulah Land
I'm on my way to Freedom Land
I'm on my way, Great God, I'm on my way

I asked my mother, come go with me
I asked my mother, come go with me
I asked my mother, won't you come go with me
I'm on my way, Great God, I'm on my way

If you don't go, I'm going on anyhow
If you don't go, going on anyhow
If you don't go, going on anyhow
I'm on my way, Great God, I'm on my way
I'm on my way, Great God, I'm on my way
I'm on my way, Great God, I'm on my way

DISCUSSION POINTS

- ❖ Looking at your copies of the escape stories we have read, what similarities do you see between the stories and the songs you were assigned?

Students can be expected to give answers similar to those on the other discussion point sheets.

- They may refer to the mention of asking Mother to go, and the story about Roper's mother.
- ❖ What specific sections of the readings do you see that relate to the song? Give some quotations and explain how they relate to the songs.
Students can be expected to give similar answers as on the discussion sheets for the other songs
- ❖ On the back, give some additional quotations from the songs and explain their meaning.
 - *I'm on my way to Canaan Land*
 - Canaan Land refers to the biblical Promised Land. In slave culture Canaan Land refers to any place of freedom.
 - *I'm on my way to Beulah Land*
 - Beulah Land is also a reference to freedom

Step 4: JOURNALING

Imagine that you are an enslaved person such as Moses Roper. You have successfully escaped from slavery and now you are telling your story.

Write an account of your adventures of the length required by your teacher. Make your escape as realistic and exciting as possible. It also must be historically accurate. In other words, be sure to set it in the 1800's before the Civil War (1861-65) and do not use modern technology such as phones, cars, etc.. If you are unsure about the technological level of the time, read Roper's story more closely and notice what devices he does not mention (such as surveillance cameras).

PAY ATTENTION TO THE GRADING RUBRIC AS YOU WRITE.

1 2 3 4 5 The story was of the proper length.

1 2 3 4 5 The story was set in the proper time period and included only technology that existed in ante-bellum days.

1 2 3 4 5 This section will be counted **twice**.

The story showed an understanding of the true difficulties faced by enslaved persons as they attempted to gain their freedom.

1 2 3 4 5 The story had a minimum of grammatical and spelling errors.

Total points _____ times 4 = final grade of _____

LESSON: CODED SPIRITUALS- METAPHOR IN AFRICAN AMERICAN SPIRITUALS
OVERVIEW: In this lesson students use four African American spirituals to explore the concepts of *metaphor* and *coded spirituals*, and to examine the struggle for freedom. The lesson uses the two cd set *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad* (available from the New Orleans Jazz National Historical Park, 916 North Peters Street, New Orleans, La., 70116. www.nps.gov/jazz).

The lessons designed to accompany the cd set can stand alone or can be used as part of a more extensive unit exploring the experience of enslavement, resistance, escape, and the Underground Railroad. They can also be used in conjunction with the cd/lesson plans designed for *Songs of the Lower Mississippi Delta*, which can be obtained from the above address. Those lesson plans relate to slavery and to the American Civil War.

OBJECTIVES: Students will...

- Define the term *Metaphor*: *A figure of speech in which a word or phrase that normally denotes one object is used to denote another to suggest a similarity. For example: "Drowning in money" to denote being extremely rich.*
- Correctly identify metaphors from selected African American spirituals.
- Correctly explain the meaning of metaphors from selected African American spirituals.
- Develop their own metaphors.
- Define the term *Coded Spirituals*. *Religious songs in the African American tradition that contain coded references to forbidden activities such as escape and emancipation.*
- Explain the historical practice of coded spirituals, including the reasons for its development and use.

MATERIALS NEEDED:

- Two cd set *Freedom Is Coming: Songs of Freedom, Resistance, and the Underground Railroad* (available from the New Orleans Jazz National Historical Park, 916 North Peters Street, New Orleans, La., 70116. www.nps.gov/jazz)
- Compact disc player or some other means of playing a cd to the class.
- Handouts of lyrics to four songs:
 1. Steal Away to Jesus (in the Midnight Hour) (disc 1, #2)
 2. Wade in the Water (disc 1, #4)
 3. Swing Low, Sweet Chariot (disc 1, #7)
 4. Daniel (disc 1, #13)
- Handout of worksheet (an answer key is provided)
- An answer Bank (if desired)
- Liner Notes handed out or projected.

TIME REQUIRED: 1 to 2 50 minute periods.

ORDER OF MATERIALS

- ❖ **STEP 1: INTRODUCTION OF CONCEPTS**
- ❖ **STEP 2: DISCUSSION WITH DISCUSSION TIPS**
- ❖ **STEP 3: WORKSHEET *CODED SPIRITUALS: METAPHOR IN AFRICAN AMERICAN ANTE BELLUM MUSIC***
 - **ANSWER KEY**
- ❖ **STEP 4: SUM UP AND EXTENSION OF LESSON**
- ❖ **LINER NOTES**
- ❖ **LYRICS**

STEP I: Introduce students to the concepts of *Metaphor* and *Coded Spirituals*.
(This could be done as a group activity with groups sharing their answers)

- Ask students to define the term *Metaphor*.
- Project or write their definition or definitions on a board.
- After discussion, provide the given definition.
- Ask them to define the term *Coded Spirituals*. (See objectives)
They could be asked to first define the term *Spirituals*. Then discuss the idea of *Coded* spirituals. (See objectives)
- Project or read to them the short paragraph on *Coded Spirituals*. (See below)
- After discussion, project or write the given definition of *Coded Spirituals*.
- Discuss the extent to which their definitions of the term were correct.

CODED SPIRITUALS

A spiritual is a religious song, often in the Christian African American tradition, which expresses ideas of a personal closeness and relationship with God. African American spirituals often make use of certain musical idioms. Among these are “call and response” in which one phrase is answered with another. Another characteristic is the use of “syncopated rhythm”, the accenting of a beat that would not normally be accented or the absence of a beat where one would usually be accented. Spirituals are highly emotional songs. They often express intense feelings of joy and sorrow. It is also common in African American spirituals to compare the believer or the church to figures from the Old Testament.

In African American history, especially during the experience of enslavement, spirituals were sometime coded, meaning that the meaning was intentionally disguised from the slave holders and other whites through use of words or phrases understood by the singers, but not by the slave holders. An example would be to refer to the Free States as “the promised land” or the slave holders as “Pharaoh”. Historians still debate the extent to which spirituals were intentionally coded. In any case, listeners often interpreted lyrics that referred to the suffering of biblical heroes as referencing their own personal suffering and drew strength from such songs.

STEP II: Play the musical selections for the students to create discussion.
Depending on the class, you may wish to distribute lyrics at this point.

1. *Steal Away to Jesus (in the Midnight Hour)*. This is selection #3, NOT selection 10.
 - Play the song.
 - Ask students to name metaphors that they noticed in the lyrics.
 - Their answers can be listed on a white board or a projected computer document.
2. *Wade in the Water*. Selection # 4 NOT selection 12.
Repeat the above process.
3. *Swing Low, Sweet Chariot*. Selection #7
Repeat the above process.
4. *Daniel*. Selection #13.
Repeat the above process.

When having the above discussion, use your judgment as to the extent to which you should correct their misconceptions and tell them which choices are correct. It can be advisable to point out one or two correct responses and one or two incorrect responses so they have models to guide them.

DISCUSSION TIPS

- ❖ D1, 3 Steal Away to Jesus (in the Midnight Hour)
 - Steal, steal away to Jesus.
 - “Steal away” meant to escape. This came from the idea that slaves were property, and so escape was “stealing themselves”.
 - “To Jesus” was a metaphor for “to freedom”
- ❖ D1, 4: WADE IN THE WATER
 - Wadin’ in the water
 - A metaphor for baptism AND escape.
 - If you get there before I do
God’s gonna trouble the water
Tell my mother I’m comin’ too
 - If you escape first, let others know that I will escape too.
 - the children that Moses led.
 - A reference to the Jews escaping from slavery in Egypt. So here it refers to the enslaved people of America.
- ❖ D1, #7: SWING LOW SWEET CHARIOT
 - Swing low
 - Come South, into slave territory.
 - sweet chariot
 - Any way to travel North.
 - coming fore to carry me home
 - coming to help the singer to escape: Home=Freedom
 - stop and let me ride
 - help me to escape
 - I got a home on the other side
 - My true home is in freedom.
 - Jordan
 - The Jordan River signifies the border between the slave states and the free states, especially the rivers between Kentucky, Ohio, Indiana, etc.
 - band of angels
 - Abolitionists, especially those active in the Underground Railroad.

D1, #13 DANIEL

- wabash shoes
 - The intention or means to escape. The Wabash was a river that some crossed on the way to freedom.
- Slip and slide the streets
 - Escape
- Put on your moving shoes
 - Escape
- Living on borrowed land
 - Living in a place that is not really his: the slave holders land.

STEP III: Worksheet.

Now that the students have a grasp of the concepts of *Metaphor* and *Coded Spirituals* they can do a graded activity that will assess their understanding as well as give them practice in both identifying and understanding metaphor.

An ANSWER KEY is provided for the worksheet.

You could also create an answer bank if it is believed that such an aid would be useful to the students.

SEE WORKSHEET BELOW

CODED SPIRITUALS: METAPHOR IN AFRICAN AMERICAN ANTE BELLUM MUSIC

African American spirituals, especially those created in the days of slavery, often used metaphors to hide the meaning of the songs. Imagine the reaction of a master upon hearing a group of bonded persons singing "I'm going to run away". To prevent this from happening, many spirituals were "coded". TASK: After hearing the songs *Steal Away to Jesus (in the Midnight Hour)*, *Wade in the Water*, *Swing Low Sweet Chariot*, and *Daniel*, and then referring to the lyrics sheet of the songs, complete the section below. In some cases you have been given the metaphor. You should write what you think it means. In other cases you have been given a meaning. In those cases write a short section of the lyrics that would match the given meaning. If the song is NOT given on the sheet, you also must tell which song the metaphor is from.

METAPHOR	SELECTION	MEANING
1. Wadin' in the water		
2.	WADE IN THE WATER	God will punish the slave masters
3.	Daniel	Enslaved Persons
4. A band of angels comin' after me	CHARIOT	
5. If you get there before I do	WADE IN THE WATER	
6.	CHARIOT	slave state/ free states border
7.	CHARIOT	if you get freedom first.
8. Heaven	CHARIOT	
9. THE CHILDREN THAT MOSES LED	WADE IN THE WATER	
10.	DANIEL	Enslaved on a plantation.
11.		Come South into slave territory.
12. Slip and slide the streets		
13. The water was a little bit cold It chilled my natural body		
14. Put on your Wabash shoes		
15. Still my soul feels heavenly bound		I will be free

African American spirituals, especially those created in the days of slavery, often used metaphors to hide the meaning of the songs. Imagine the reaction of a master upon hearing a group of bonded persons singing “I’m going to run away”. To prevent this from happening, many spirituals were “coded”.

TASK: After hearing the songs *Steal Away to Jesus (in the Midnight Hour)*, *Wade in the Water*, *Swing Low Sweet Chariot*, and *Daniel*, and then referring to the lyrics sheet of the songs, complete the section below. In some cases you have been given the metaphor. You should write what you think it means. In other cases you have been given a meaning. In those cases write a short section of the lyrics that would match the given meaning. If the song is NOT given on the sheet, you also must tell which song the metaphor is from.

METAPHOR	SELECTION	MEANING
Wadin’ in the Water		
	WADE IN THE WATER	God with punish slaveholder.
	DANIEL	ENSLAVED PERSONS
A Band of Angels Comin’ After Me.	Swing Low Sweet...	
If you get there before I do	Wade in the Water	
	Swing Low Sweet...	Free State/ Slave State Border

	Swing Low Sweet...	If you get freedom first
Heaven	Swing Low Sweet...	
The children that Moses led	Wade in the Water	
	Daniel	Enslaved on a plantation
		Come South into slave Territory
Slip and slide the streets		
The water was a little bit cold It chilled my natural body		
Put on your Wabash shoes		
Still my soul feels heavenly bound		I feel I will be free

KEY:

METAPHORS IN AFRICAN AMERICAN SPIRITUALS

METAPHOR	SELECTION	MEANING
1. Wadin' in the water	WADE IN THE WATER	ESCAPE
2. GOD'S GONNA TROUBLE THE WATER	WADE IN THE WATER	God will punish the slave masters
3. DANIEL	Daniel	Enslaved Persons
4. A band of angels comin' after me	CHARIOT	Underground RR coming to assist escape
5. If you get there before I do	WADE IN THE WATER	IF YOU GET FREEDOM FIRST
6. Jordan (river)	CHARIOT	slave state/ free states border
7. If you get to heaven before I do.	CHARIOT	if you get freedom before I do.
8. Heaven	CHARIOT	Freedom
9. THE CHILDREN THAT MOSES LED	WADE IN THE WATER	Enslaved persons
10. Livin' on borrowed land	DANIEL	Enslaved on a plantation.
11. Swing down low	CHARIOT	Come South into slave territory.
12. Slip and slide the streets	DANIEL	ESCAPE
13. The water was a little bit cold It chilled my natural body	WADE IN THE WATER	ESCAPE IS DIFFICULT AND DANGEROUS
14. Put on your Wabash shoes	DANIEL	ESCAPE
15. Still my soul feels heavenly bound	CHARIOT	I will be free

STEP IV: SUMMING UP AND EXTENSION OF LEARNING.

- Graded sheets can be returned to students for discussion. Alternatively, students could exchange papers for grading. Correct answers should be discussed. It is also possible that students will discover answers that are as legitimate as those given on the key. However, in general since students were often told which song contained the answer, this may not happen to a very great extent.
- Students can now do the enrichment activity “Modern Song Coding”.
- For further extension, ask students to share/perform their songs. This could be done individually or in groups chosen by the students or the teacher. Also the web site www.random.org will assign students to groups.

MODERN SONG CODING

Many songs contain coded references that are not grasped by those who do not know the subculture of the group which created the song, or the slang of the writer. Think of things as simple as *Five 0* meaning the police (a term based on the 1970's cop show "Hawaii Five 0").

YOUR TASK: Choose a tune. It can be a tune you create, one from a favorite song of yours, or any other tune.

Give the name of the tune.

Then write a set of lyrics in which you express ideas about people struggling for freedom, or in which you advise people how to get their freedom (think of "Wade in the Water" as advising people to stick to the creeks to escape the tracing hounds of slave catchers.)

Write and translate at last ten lines.

- Write a line of coded lyrics.
- Directly beneath, write the plain, uncoded meaning.

A two line example has been provided.

The grading rubric has also been provided.

TUNE: *Jingle Bells*

"Stepping out, stepping out, going for a jog.

Watching out, all the way, for that Five 0 dog"

WHICH MEANS

I am going to escape, and I must be sure to keep an eye out for the slave holder's tracking hound.

GRADING RUBRIC

Tune given

0---1 times 10

Correct number of lines written

0---1---2---3---4---5---6---7---8---9---10

Proper translation of hidden meaning given

0---1---2---3---4---5---6---7---8---9---10

Hidden meaning properly expresses ideas of the struggle for freedom

0---1---2---3---4---5 times 2

Student product shows sufficient complexity and understanding.

0---1---2---3---4---5 times 2

Total points _____ times 2 = Final Grade of _____

LINER NOTES ON LESSON SONGS

Steal Away to Jesus (in the Midnight Hour): Like so many Underground Railroad songs, these lyrics held encoded and layered meanings. To steal away could be a religious call for coming closer to Jesus, or a covert call that you or someone else will attempt to find a way to freedom. In another context, this song might have been a way to share information, or that there would be a secret meeting, perhaps that night. At times, moaning the melody was used to hide the true meaning from unwanted ears. This low and mournful version evokes those calls to steal away from oppression.

Wade in the Water: This is another song that developed layers of encoded meaning in the context of the Underground Railroad. Primarily functioning as a baptismal song, “Wade in the Water” is also said to have referenced the most logical method for safe passage—to travel by water in order to avoid human and canine pursuers. Author James Haskins offers another example of possible hidden meanings in his book *Black Music in America*. He writes that when a slave had run away and his absence was discovered by his enslaver, the other slaves on the plantation might sing this song. Those enslaved on nearby plantations might also begin to sing the song to alert the runaway. While debates continue on the accuracy of coded meanings in spiritual lyrics and their possible use on the UGRR, there can be little doubt as to the genius of the songs creators. The fact remains that a song such as *Wade in the Water* certainly allowed for creative licenses to be taken in the interpretation of the meaning, whether for the singer (s) or the intended audience.

Swing Low Sweet Chariot: This song was created by a freed Choctaw man named Wallis Willis sometime in the mid-1800s. He was inspired by the Red River to write about the Prophet Elijah being taken to heaven from the Jordan River. Willis' minister transcribed several of his songs and sent them to the Jubilee Singers of Fisk University. Since the end of the Civil War, the Jubilee Singers have been bringing African American Spirituals to the world through performance and songbooks. Samuel A. Floyd, Jr., in his book *The Power of Black Music*, states that the chariot, and later the train, is a metaphor for freedom. There are at least 11 spirituals in which "Chariot" is used in the song's title (Floyd, 1995, p. 279).

Daniel (also known as Rock Daniel): This song was first recorded in 1941 when it was performed by Reverend C.H. Savage and his church group at Mount Ararat Missionary Baptist Church in Mississippi. The song comes from the time of slavery and Savage learned it from his grandmother when he was a boy. The song makes reference to life's trials and tribulations and calls out to Daniel, an Old Testament hero, who would understand suffering and who overcame seemingly insurmountable odds. Alan Lomax, who recorded Reverend Savage singing this song for the Library of Congress, described songs like Daniel as requiring the participants to "shout", working up the fervor of a song in a manner leading to a trance (Evans, 2001).

LYRICS

Disc 1, #3 Steal Away to Jesus (in the Midnight Hour)

I'm goan steal away
In the midnight hour.
Steal, steal away to Jesus.

Lord do you hear me?
Do you hear me when I make my humble cry?
I'm goan steal away
Oh lord, in the midnight hour.
Steal away to Jesus.
Lord my body is wracked with pain.
Well, when the moon,
when the moon rises high in the sky.
I'll be ready, I'll be ready
To steal away.
You may capture, you may capture my body
But my soul, my soul will always be free.

I'm gwon steal away
When you see the pigeons flyin in that northern sky
Lord, Lord I'm ready to steal away
Do you hear me, oh great father when I make my humble cry.
Steal away, steal away to Jesus.

Oh Lord, oh Lord, in the midnight hour.

Steal away.
Oh Lord, I'm ready.
I'm ready to steal away.
Maybe soon in the morning.
I'm ready to steal away.
Maybe in the wee wee hours .
I'm ready to steal away.

12 o'clock in the afternoon

your child is ready to steal away.
Oh Lord steal away to Jesus
In the midnight hour, I'm ready

Sometimes my tongue gets stuck up in the roof of my mouth
When I'm praying to my lord
But I'm ready,
Ready to steal away.

Oh Lord,
Steal away.
Steal away
Steal away to Jesus.

Disc1, #4 WADE IN THE WATER

“Wadin’ in the water
Wadin’ the water children
Wadin’ in the water
Wadin’ in the water, just like John
You know that god’s gonna trouble the water

Well I moved on into the water
The water was a little bit cold
It chilled my natural body
But it didn’t disturb my soul.

Wadin’ in the water
Wadin’ in the water children
Wadin’ in the water
Wadin’ in the water just like John
You know that Gods’s gonna trouble the water

If you get there before I do
God’s gonna trouble the water
Tell my mother I’m comin’ too
God’s gonna trouble the water

I’m wadin’ in the water
Wadin’ in the water children
Wadin’ in the water
Wadin’ in the water just like John
You know that God’s gonna trouble the water

Wadin’ in the water
Wadin’ in the water children
Wadin’ in the water
Wadin’ in the water just like John
You know that Gods’s gonna trouble the water

I know my time for freedom
Is way up ahead of me.
But I keep on moving on
I want my savior to always see that I'm a

Wadin' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know that God's gonna trouble the water

Well who's the children dressed in red
God's gonna trouble the water
Must be the children that Moses lead.
God's gonna trouble the water.
Wadin' in the water
Wadin' in the water children
Wadin' in the water
Wadin' in the water just like John
You know now God's gonna trouble the water

Disc 1, #7: SWING LOW SWEET CHARIOT

INTRO

Swing low sweet chariot, coming fore to carry me home
Swing low sweet chariot, coming fore to carry me home
Oh Swing down low
Swing down chariot come and let me ride
Swing down chariot come and let me ride
Help me Lord, help me Lord
I got a home on the other side

I looked over Jordan, and what did I see?
Comin' fore to carry me home.
A band of angels comin' after me
Comin' fore to carry me home.

If you get to heaven before I do
Comin' fore to carry me home.
Tell all my friends I'm comin' too
Comin' fore to carry me home.

I'm sometimes up and sometimes down
Comin' fore to carry me home.
But still my soul feels heavenly bound
Comin' fore to carry me home.

Disc 1, #13 DANIEL

I'm gonna tell my Lord

Daniel

REPEAT 3

How they doin' me here

Daniel

REPEAT 5

Put on your wabash shoes.

Daniel

REPEAT 2

Slip and slide the streets

Daniel

REPEAT 4

Put on your moving shoes

Daniel

REPEAT 2

Getting' in a hurry now

Daniel

REPEAT 4

This ain't none of my home

Daniel

NO REPEAT

Sure ain't none of my home

Daniel

NO REPEAT

Living on borrowed land

Daniel

REPEAT 4

This ain't none of my home
Daniel
NO REPEAT

Sure ain't none of my home
Daniel
NO REPEAT

Living on borrowed land
Daniel
REPEAT 4

Well, I'm going to tell my Lord
Daniel
REPEAT 3

How they doing me here
Daniel
Repeat 5

Put on your Wabash shoes
Daniel
REPEAT 2

Slip and slide the streets
Daniel
REPEAT 4

Put on your moving shoes
Daniel
REPEAT 2

Getting in a hurry now
Daniel
REPEAT 4

I'm gonna tell my Lord
Daniel
REPEAT 3

How they doin' me here
Daniel
REPEAT 7

Unit: Researching Contemporary Slavery

OVERVIEW:

This unit requires students to engage in research using provided websites. They are first exposed to ante-bellum American slavery through use of several selections from the two cd set *FREEDOM IS COMING: SONGS OF FREEDOM, RESISTANCE, AND THE UNDERGROUND RAILROAD*, available from the New Orleans Jazz National Historical Park, 916 North Peters Street, New Orleans, La., 70116, www.nps.gov/jazz

They should already have an understanding of the facts of ante-bellum American slavery. If they do not, the teacher should provide a unit on American slavery, or use one of the units/lessons provided by the Jazz Park

Students will then use several sites to research modern slavery.

Activities are suggested, but teachers should use their judgment to develop research projects that match the academic levels of their students.

OBJECTIVES: Students will:

- Demonstrate an insight into the nature of ante-bellum American slavery.
- Use suggested internet sites to research the nature of contemporary slavery, including slavery in the United States today.
- Through journal entrees and other activities, show an understanding of connections between the experiences of ante-bellum American slavery, as communicated by the songs, and contemporary slavery.
- Engage in a citizen action such as letter writing to newspapers, internet media outlets, and community leaders to address the issue of contemporary slavery.

LYRICS BEGIN ON PAGE 16

STEP 1: ACTIVATING PRIOR KNOWLEDGE

- Explain the justification and objectives for the unit.
- To activate prior knowledge, ask students what they know about ante-bellum American slavery.

STEP 2: MUSICAL SELECTIONS

- Play the selections listed below from the cd set FREEDOM IS COMING.

STEP 3: CLASS DISCUSSION

- Ask students what general understanding they can gain by listening to the cd selections and reviewing the lyrics.

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STEP 4: INTERNET RESEARCH ON CONTEMPORARY SLAVERY USING SELECTED SITES

STEP 5: RELATING THE AMERICAN SLAVE EXPERIENCE TO CONTEMPORARY SLAVERY

STEP 6: CITIZEN ACTION ACTIVITY

STEP 1: ACTIVATING PRIOR KNOWLEDGE

- Explain the justification and objectives for the unit.
- To activate prior knowledge, ask students what they know about ante-bellum American slavery.
- Write their answers on the board, or type them into a projected computer document.

- Discuss their answers and clear up any misconceptions.

BASIC FACTS OF ANTE-BELLUM AMERICAN SLAVERY

- Legally sanctioned in almost all states at the time of the Revolutionary War.
- According to state law, the status of the mother attached to the child. Therefore, the child of a free woman with a slave father would be free, but the child of a slave mother with a free father would be a slave.
- American slavery was race based. By the 1800's all slaves had some African ancestry, and many were multi-racial. There are reports of slaves "as white as any master".
- After the Revolution slavery became largely restricted to the South due to the labor needs of the agricultural economy, especially in specialty crops such as cotton, tobacco, indigo, and rice.
- Slaves were used for all kinds of labor, including unskilled field labor, skilled field labor, skilled crafts such as carpentry and blacksmithing, and many household tasks from cooking to nursing.
- Slaves were considered to be property and to have no legal rights, though it was technically illegal to murder a slave, and there were rare cases of masters being punished for particularly cruel treatment.
- Slaves could not testify in court, making masters largely immune to prosecution.
- Slave families had no legal standing and could be separated at the slave holder's whim.
- Strict control of slaves was maintained. Slaves were forbidden to own arms and to be off of the slave holder's property without a pass.
- Freeing slaves was illegal for many years in most slave states. Therefore, even those who came to believe slavery was wrong had difficulty in emancipating their slaves as the slaves could be seized and resold by local authorities. The chief exception was the freeing of slaves at the death of the slave holder, or the practice of legally purchasing yourself, meaning that you were your own master.
- Physical mistreatment of slaves was common, though not universal. In interviews some years later, some slaves reported having masters who never or rarely beat slaves. But most masters did regularly engage in whippings, etc.
- Escape attempts were uncommon due to the difficulty of escape and the terrible punishments inflicted on those who attempted escape. But thousands did escape, some with the aid of a loosely affiliated secret organization of abolitionists known as "The Underground Railroad".
- Slavery ended officially in the US with the passage of the 13th Amendment to the Constitution. While Lincoln's earlier "Emancipation Proclamation" did not free all slaves, it did free many and set the stage for the legal ending of all slavery by the US Congress after his assassination.

STEP 2: MUSICAL SELECTIONS

- Play the selections listed below from the cd set *FREEDOM IS COMING*.

Other selections are also useful if the teacher has had the time to become familiar with the cd and has reviewed the lyrics. See LYRICS page.

Depending on the receptivity of your class to the music, you may want to play the entire list, or just a few.

You may wish to project lyrics from the *LYRICS* page

Disc 1, #3 Steal Away to Jesus (in the Midnight Hour)

Disc 1, # 5 Nobody Knows the Trouble I've Seen

Disc 2, #3 Many Thousand Gone

Disc 2, # 4 Oh Freedom

Disc 2, #14 I Couldn't hear Nobody Pray

STEP 3: CLASS DISCUSSION

- Ask students what general understanding they have gained by listening to the cd selections and reviewing the lyrics. THIS CAN ALSO BE DONE BY PLAYING EACH SONG AND HAVING A SHORT DISCUSSION AFTER EACH. The more detailed section BELOW will provide some tips.
 - It can be useful to distribute lyrics and to ask them to give examples and quotations from the lyrics as they give their answers.
- Compare their responses to the songs to their answers given in STEP 1.
 - What new information have they gained?
 - Can they give quotations from the lyrics that match up to facts they gave in STEP 1?

CLASS DISCUSSION TIPS BY SONG

❖ STEAL AWAY TO JESUS (IN THE MIDNIGHT HOUR)

- A mournful song that communicates sorrow.

- It pleads for divine help, pointing to the religious sensitivities of the culture and the source of hope of many slaves.
 - *Lord do you hear me?*
 - *Do you hear me when I make my humble cry?*
- It communicates a desire for freedom and a resistance to enslavement.
 - *You may capture, you may capture my body*
 - *But my soul, my soul will always be free.*

❖ NOBODY KNOWS THE TROUBLE I SEEN

- Like the previous selection, a mournful song that communicates sorrow.
- It too communicates a message of religious faith.
 - *Nobody knows the trouble I've seen*
Nobody knows but Jesus
- Refers to the way slavery pushes down its victim and can bring on a feeling of great depression, and even death:
 - *Sometimes I'm almost to the ground*

❖ MANY THOUSAND GONE (This song gives some specific information)

- Also a mournful song.

- Refers to the way many disappear into the slavery system, though escape, death, sale, etc.
- Refers to sales of humans:
 - No more *auction block for me*
- Refers to beatings:
 - No more *driver's lash for me*
 - No more *Hundred lash for me*
- Slaves were at the beck and call of slave holders:
 - *No more mistress calls for me*

❖ OH FREEDOM

- Desperate desire to be free, even if resulting in death:
 - *Oh, before I'll be a slave, I'll be buried in my grave.*
- An almost hopeful song, not as mournful as the others.
This suggests a strong spirit that withstands the horrors of slavery and manages to hang onto hope even in the face of seeming hopelessness.
- Demonstrates the religious sensitivity of the enslaved.
 - *And go home to my Lord and be free*

❖ I COULDN'T HEAR NOBODY PRAY

- The music is upbeat and cheerful.

- The lyrics communicate a sorrowful mood in some places, but a more upbeat mood in others.
 - SORROWFUL
 - *Way down yonder, by myself,
Couldn't hear nobody pray*
 - *Couldn't hear my Mother pray
Lord Couldn't hear my Father pray*
The above lines could also communicate the loss of family members through sale, etc.
 - *Well I called on my friends,
They could not be found.*
 - *Well, in the valley, on my knees
With my burdens, and my savior.*
The above lines can be interpreted in various ways due to the words *and my savior*.
 - Joyful/Hopeful
 - *Jesus loves me, this I know
For the Bible tells me so.
Little one's down here below.
They are weak, but Thou are strong.*
 - *Gonna keep on runnin' each and every day.
Got to make it back to Beulah Land by Judgment Day.*
"Beulah Land" can indicate a state of freedom.
 - *Chilly waters in the Jordan
Crossin' over into Canaan.*
"Jordan" is believed to signify the dividing line between the free states and the slave states (especially the borders of Kentucky and Missouri). "Canaan" is the biblical "promised land" and in slave culture signified freedom, especially the North and Canada.
 - *Helps a lonely traveler on his way*
Possibly a reference to a person attempting escape.

STEP FOUR: RESEARCH ON CONTEMPORARY SLAVERY

The teacher should devise a research project that utilizes these resources or others that may be useful.

The research project could include defining slavery and the various kinds of slavery, identifying nations in which slavery is most prevalent, examining the economics that drive the resurgence of slavery, recounting first person accounts, and discussing efforts to end slavery.

A SUGGESTED ACTIVITY on the Middle School level is included at the end of these STEP FOUR instructions. However, it makes use of an internet site as it was configured at the time of the creation of the activity. Before having students attempt that activity, the teacher should access the site and ensure that all necessary information is still available.

The information gained in the research phase will be used in STEP FIVE: RELATING AMERICAN SLAVE CULTURE TO MODERN ENSLAVED PEOPLE.

RESOURCES FOR STEP FIVE AND DESCRIPTION OF EACH:

❖ US Dept of State

<http://www.state.gov/j/tip/what/index.htm>

This is the official site of the United States Department of State. It gives an overall definition of slavery and describes various forms of contemporary slavery. It has a number of pages that discuss various aspects of slavery such as how to identify modern slaves and how to help a modern slave. It also provides access to a number of reports about modern slavery.

❖ FREE THE SLAVES

<https://www.freetheslaves.net/SSLPage.aspx?pid=301>

Free The Slaves is a leading NGO (non-governmental organization) that researches and takes action on modern slavery.

The site gives good basic information on modern slavery. It also contains a number of first person stories about slavery, along with pictures. It provides an interactive map about slavery and has a section about how young people can take action against modern slavery.

❖ NOT FOR SALE

<http://www.notforsalecampaign.org/about/slavery/>

Not For Sale is another NGO. Its site gives good basic information. It contains a section on true stories. It tends to focus on sex slavery and the enslavement of children. Most useful with older classes.

❖ CNN FREEDOM PROJECT

<http://thecnnfreedomproject.blogs.cnn.com/>

This is a project by the CNN News Network. It contains videos and links. It deals with many forms of slavery, including sex slavery. It also contains first person stories. Interestingly, it also deals extensively with slavery in America and efforts to track down and prosecute human traffickers in the United States.

❖ HAGAR USA

<http://hagarusa.org/stories/>

Contains compelling first person accounts, many by children, with pictures.

SUGGESTED ACTIVITY BELOW

This activity makes use of a site as it was configured at the time of the creation of the activity. The teacher should do the activity before assigning it to ensure that the site has not been reconfigured in a way as to make the activity difficult.

The activity has students click on North Carolina because the teacher who devised the activity teaches in that state. You may wish to alter that section to deal more closely with your own state.

MODERN ABOLITION

- Did you know that slavery still exists in the world today?
- Did you know that some of the things you buy have been made by slaves?
- Did you know that there are slaves in the United States today?

Several organizations have dedicated themselves to abolishing slavery. By completing this worksheet you will learn about the practice of slavery in your world.

Go to: <http://www.notforsalecampaign.org/>

1. When you get to the webpage run the mouse over SLAVERY.

Then click on SLAVERY MAP.

- According to the map, how many slaves are in the world today?

1 million 8 million 19 million 27 million

2. Look at the map of the United States. Click on the words “filter map”.

3. Click on the tab “filter” that appears on the bottom. Click on the words “Manual Labor”.

4. Click on the 2 that is on top of North Carolina.

5. Click on the exclamation mark that is between Benson, Four Oaks, and Goldsboro.

6. Look under Geography. Where did this incident take place (address)?

7. What were the dates that the people were held in bondage?

8. How many men were enslaved?

9. Where were they from?

10. How did the man who enslaved them keep them from running away?

11. Describe their living conditions.

12. Where were they taken after being in NC?

13. Who eventually helped these people?

GO TO A NEW SITE:

<http://www.fdff.org/>

1. What is the name of this organization?
2. Run your mouse over the words Human Trafficking. Click on *Slavery Today*.
3. Name the four most common types of modern slavery and define each in one sentence.
 -
 -
 -
 -
4. Go to *freetheslaves.net*. Click on *About Slavery* Click on *Modern Slavery*
5. How much does a modern slave cost?
6. Look under "*How does slavery affect us?*" Click the word *here*.
7. Click on *Survivors' Stories*. Spend the rest of the period reading and summing up in THREE SENTENCES EACH the stories of FOUR survivors. Give the most significant facts, not just the first things that you read.

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STEP 5: RELATING THE ANTE BELLUM AMERICAN SLAVERY EXPERIENCE TO THE CONTEMPORARY SLAVE EXPERIENCE

- A part of the justification of this section is to demonstrate the universality of human experience across time and culture.
- This section could be combined with STEP 4: RESEARCH. Students could then use the web sites to demonstrate some of the connections emphasized in this step.

❖ DISCUSSION:

- If a computer document was used in STEP 3: CLASS DISCUSSION, pull it up to assist in recall for the discussion.
- Ask the students what commonalities they have detected between the experience of ante bellum American Enslaved Persons and Contemporary Enslaved Persons.
 - Use a chart ,such as one of those below, which students fill in as they discuss. Alternatively, such a chart could be given to them before the discussion for them to fill in as preparation.
 - You could also provide an answer key and make the activity to fill the chart correctly, based on the particular information taught to the students.

SIMILARITIES	DIFFERENCES
Slavery is driven by profit	Formerly legal. Now illegal

Ante Bellum American	Contemporary
Driven by Profit	Driven by profit
Based on agriculture economy	Based on many factors, including the sex trade
Had official government protection up until Civil War	Officially condemned by governments, but supported by corrupt officials
Race based	Largely class based
Officially ended by 13 th Amendment in 1865	Officially illegal

- Project (or handout copies) of selections of lyrics and ask the students which lyrics speak to the experiences of contemporary enslaved persons. The lyric selections from ***CLASS DISCUSSION TIPS BY SONG*** might prove useful.

STEP 6: CITIZEN ACTION

In this step, students will compose letters to officials or media outlets of their choice. In their letters they will properly identify themselves, explain their concern over the question of contemporary slavery and human trafficking, and ask that some action be taken.

As a short research project students could research which officials and media outlets would be best to contact.

This could also be part of a class discussion. Possibilities include

- World officials such as United Nations Ambassadors.
- National officials of nations in which slavery is a particular problem.
- US officials such as the President, Congressional Representatives, or State Department officials.
- Corporate officials of companies that use products containing slave produced materials.
- State and Local officials to inform them of the possibility that people are enslaved in their vicinity and to urge that special programs to identify and assist such persons be developed.
- Media outlets, especially local ones, to inform people of the existence of the problem and to urge that local action be taken.

Depending on the academic level of the students, a basic template for the letters should be prepared for the students, as well as an explanation of grading.

Letters should first be turned in to the teacher for grading before they are mailed or e-mailed. US Mail has become a more effective process in many cases due to the fact that officials receive so many easy to write and send e-mails that many such communications are ignored. A physical letter arriving at an office, especially if the return address includes some indication that it comes from a student, may get more attention.

Students might be interested in maintains a bulletin board that keeps track of responses, not as a way of judging the writers of the original letters, but as a way to see which officials prove most responsive.

- ❖ **ALTERNATIVELY**, students could take action based on suggestions made on the various websites used in the STEP 4 RESEARCH ON CONTEMPORARY SLAVERY.

UNIT SONG LYRICS

DISC 1, #3 *Steal Away to Jesus (in the Midnight Hour)*

I'm goan steal away
In the midnight hour.
Steal, steal away to Jesus.

Lord do you hear me?
Do you hear me when I make my humble cry?
I'm goan steal away
Oh lord, in the midnight hour.
Steal away to Jesus.
Lord my body is wracked with pain.
Well, when the moon,
when the moon rises high in the sky.
I'll be ready, I'll be ready
To steal away.
You may capture, you may capture my body
But my soul, my soul will always be free.

I'm gwon steal away
When you see the pigeons flyin in that northern sky
Lord, Lord I'm ready to steal away
Do you hear me, oh great father when I make my humble cry.
Steal away, steal away to Jesus.

Oh Lord, oh Lord, in the midnight hour.

Steal away.
Oh Lord, I'm ready.
I'm ready to steal away.
Maybe soon in the morning.
I'm ready to steal away.
Maybe in the wee wee hours .
I'm ready to steal away.

12 o'clock in the afternoon
your child is ready to steal away.
Oh Lord steal away to Jesus
In the midnight hour, I'm ready

Sometimes my tongue gets stuck up in the roof of my mouth
When I'm praying to my lord
But I'm ready,
Ready to steal away.

Oh Lord,
Steal away, Steal away, Steal away to Jesus.

DISC 1, # 5 NOBODY KNOWS THE TROUBLE I'VE SEEN

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Sometimes I'm up, sometimes I'm down
Sometimes I'm almost to the ground

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Although you see me, I'm going on soul????
I've had my trials here below

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Sometimes I'm up, sometimes I'm down
Sometimes I'm almost (???)to the ground

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia
REPEAT

DISC 2, #3 MANY THOUSAND GONE

No more auction block for me
No more
No more
No more auction block for me
Many thousand gone

No more peck of corn for me
No more
No more
No more peck of corn for me
Many thousand gone

No more driver's lash for me
No more
No more
No more driver's lash for me
Many thousand gone

No more pint of salt for me
No more
No more
No more pint of salt for me
Many thousand gone

No more Hundred lash for me
No more
No more
No more hundred lash for me
Many thousand gone

No more mistress calls for me
Many thousand gone
No more
No more
No more mistress calls for me
Many thousand gone
Many thousand gone
There's many thousand gone

DISC 2, # 4 OH FREEDOM

Oh Freedom, Oh Freedom, Oh Freedom over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

No more moaning, no more moaning, no more moaning over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

Oh Freedom, Oh Freedom, Oh Freedom over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

No more singing, no more singing, no more shouting over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

Oh Freedom, Oh Freedom, Oh Freedom over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

INSTRUMENTAL

And go home to my Lord and be free.

DISC 2, # 14 I COULDN'T HEAR NOBODY PRAY

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Jesus loves me, this I know
For the Bible tells me so.
Little one's down here below.
They are weak, but Thou are strong.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my Mother pray
Lord Couldn't hear my Father pray
Gonna keep on runnin' each and every day.
Got to make it back to Beulah Land by Judgment Day.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well I called on my friends,
They could not be found.
You know, the pressures of life
got me heaven bound.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Sometimes I wonder what to say
Lord, I'm comin', yes I'm on my way.
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Chilly waters in the Jordan
Crossin' over into Canaan.
I couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Morning red, evening grey
Helps a lonely traveler on his way
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well, in the valley, on my knees
With my burdens, and my savior.
I Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my sister pray
Lord, I couldn't hear my brother pray
Sometimes I wonder just what to say
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

SONG LIST

DISC 1

1. Freedom Is Coming
2. I Want Jesus to Walk with Me
3. Steal Away to Jesus (in the Midnight Hour)
4. Wade in the Water
5. Nobody Knows the Trouble I Seen
6. Go Down, Moses
7. Swing Low, Sweet Chariot
8. Back, Back Train
9. It's Me (Standing in the Need of Prayer)
10. Steal Away to Jesus
11. Every Time I Feel the Spirit
12. In the Water
13. Daniel
14. We Shall Overcome
15. Thank You Lord

DISC 2

1. Deep River
2. I Thank God I'm Free at Last
3. Many Thousan' Gone
4. Oh, Freedom
5. My Mind Stayed on Freedom
6. Run, Mary Run
7. Same Train
8. Stories from da Dirt III
9. All God's Children Got Shoes
10. Great Day
11. Walk Together Children
12. Git On Board, Little Chillen
13. Slavery Chain Done Broke at Last
14. I Couldn't Hear Nobody Pray
15. Battle Cry of Freedom
16. It's Cool Down Here at the River Jordan
17. If You Don't Go, Don't Hinder Me.
18. Roll, Jordan, Roll
19. There's a Meeting Here Tonight.

LYRICS FOR ALL SONGS

D1, #1 FREEDOM IS COMING

Oh Freedom, Oh Freedom, Oh Freedom, Freedom is coming. O yes,
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes,
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes,
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes,

Oh Jesus, Jesus is coming, Jesus is coming , Jesus is coming ,O yes,
Oh Jesus, Jesus is coming, Jesus is coming , Jesus is coming ,O yes
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes, I Know

INSTRUMENTAL

Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes
Oh Freedom, Freedom is coming, Freedom is coming, Freedom is coming. O yes I know.

D1, #2 ***I WANT JESUS TO WALK WITH ME***

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me

In my trials, why don't you walk with me?
In my trials, walk with me
When the shades of life are falling
Lord, I want Jesus, every day of my life, to walk with me

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me

In my sorrow, walk with me
In my sorrows, Lord walk with me
When my heart within me is aching
Lord, I want Jesus to walk with me

INSTRUMENTAL

In my troubles, Lord walk with me
In my troubles, Lord walk with me
When my life becomes a burden,
Lord, I want Jesus to walk with me

I want Jesus to walk with me
I want Jesus to walk with me
All along my pilgrim journey
I want Jesus to walk with me
To walk with me (repeat 12)

DISC 1, #3 ***Steal Away to Jesus (in the Midnight Hour)***

I'm goan steal away
In the midnight hour.
Steal, steal away to Jesus.

Lord do you hear me?
Do you hear me when I make my humble cry?
I'm goan steal away
Oh lord, in the midnight hour.
Steal away to Jesus.
Lord my body is wracked with pain.
Well, when the moon,
when the moon rises high in the sky.
I'll be ready, I'll be ready
To steal away.
You may capture, you may capture my body
But my soul, my soul will always be free.

I'm gwon steal away
When you see the pigeons flyin in that northern sky
Lord, Lord I'm ready to steal away
Do you hear me, oh great father when I make my humble cry.
Steal away, steal away to Jesus.

Oh Lord, oh Lord, in the midnight hour.

Steal away.
Oh Lord, I'm ready.
I'm ready to steal away.
Maybe soon in the morning.
I'm ready to steal away.
Maybe in the wee wee hours .
I'm ready to steal away.

12 o'clock in the afternoon
your child is ready to steal away.
Oh Lord steal away to Jesus
In the midnight hour, I'm ready

Sometimes my tongue gets stuck up in the roof of my mouth
When I'm praying to my lord
But I'm ready,
Ready to steal away.

Oh Lord,
Steal away.
Steal away
Steal away to Jesus

Disc 1, #4 WADE IN THE WATER

“Wadin’ in the water
Wadenin the water children
Wadenin in the water
Wadenin in the water, just like John
You know that God’s gonna trouble the water

Well I moved on into the water
The water was a little bit cold
It chilled my natural body
But it didn’t disturb my soul.

Wadin in the water
Wadin in the water children
Wadin in the water
Wadin in the water just like John
You know that Gods’s gonna trouble the water

If you get there before I do
God’s gonna trouble the water
Tell my mother I’m comin’ too
God’s gonna trouble the water

I’m wadin in the water
Wadin in the water children
Wadin in the water
Wadin in the water just like John
You know that God’s gonna trouble the water

Wadin in the water
Wadin in the water children
Wadin in the water
Wadin in the water just like John
You know that Gods’s gonna trouble the water

I know my time for freedom
Is way up ahead of me.
But I keep on moving on
I want my savior to always see that I’m a

Wadin in the water
Wadin in the water children
Wadin in the water
Wadin in the water just like John
You know that Gods’s gonna trouble the water

Well who's the children dressed in red? **D2, # 14 I COULDN'T HEAR NOBODY PRAY**

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Jesus loves me, this I know
For the Bible tells me so.
Little one's down here below.
They are weak, but Thou are strong.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my Mother pray
Lord Couldn't hear my Father pray
Gonna keep on runnin' each and every day.
Got to make it back to Beulah Land by Judgment Day.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well I called on my friends,
They could not be found.
You know, the pressures of life
got me heaven bound.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Sometimes I wonder what to say
Lord, I'm comin', yes I'm on my way.
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Chilly waters in the Jordan
Crossin' over into Canaan.
I couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Morning red, evening grey
Helps a lonely traveler on his way
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well, in the valley, on my knees
With my burdens, and my savior.
I Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my sister pray
Lord, I couldn't hear my brother pray
Sometimes I wonder just what to say
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

God's gonna trouble the water
Must be the children that Moses lead.
God's gonna trouble the water.
Wadin in the water
Wadin in the water children
Wadin in the water
Wadin in the water just like John
You know now God's gonna trouble the water.

DISC 1, # 5 NOBODY KNOWS THE TROUBLE I'VE SEEN

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Sometimes I'm up, sometimes I'm down
Sometimes I'm almost to the ground

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Although you see me, I'm going on soul
I've had my trials here below

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia

Sometimes I'm up, sometimes I'm down
Sometimes I'm almost to the ground

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory halleluia
REPEAT

D 1 #6 GO DOWN MOSES

When Israel was in Egypt's land
Let my people go
Oh pressed so hard, they could not stand
Let my people go
Go down Moses
Way down in Egypt's land
Tell old Pharaoh to let my people go

"Thus said the Lord" Old Moses said
"Let my people go."
"If not, I'll smite your first born dead.
Let my people go."
Go down Moses
Way down in Egypt's land
Tell old Pharaoh to let my people go.

No more shall they in bondage hold
Let my people go.
Let them turn out in Egypt's fold
Let my people go.
Go down Moses
Way down in Egypt's land
Tell old Pharaoh to let my people go.

Disc 1, #7: SWING LOW SWEET CHARIOT

INTRO

Swing low sweet chariot, coming fore to carry me home
Swing low sweet chariot, coming fore to carry me home
Oh Swing down low
Swing down chariot come and let me ride
Swing down chariot come and let me ride
Help me Lord, help me Lord
I got a home on the other side

I looked over Jordan, and what did I see?
Comin' fore to carry me home.
A band of angels comin' after me
Comin' fore to carry me home.

If you get to heaven before I do
Comin' fore to carry me home.
Tell all my friends I'm comin' too
Comin' fore to carry me home.

I'm sometimes up and sometimes down
Comin' fore to carry me home.
But still my soul feel's heavenly bound
Comin' fore to carry me home.

Disc 1, #8 BACK, BACK TRAIN

Back, Back train and get your load
Back, back train and get your load
Back, back Train
Back, Back Train
Back, back train and get your load.

I thought I heard that church bell tone.
I thought I heard that church bell tone.
Tone just like,
Tone just like,
Tone just like somebody's gone.

I'm going home on the morning train.
I'm going home on the morning train.
Evening train
Evening train
Evening train might be too late.

Back, Back train and get your load
Back, back train and get your load
Back, back Train
Back, Back Train
Back, back train and get your load.

I thought I heard that church bell tone.
I thought I heard that church bell tone.
Tone just like,
Tone just like,
Tone just like somebody's gone.

Get right church and let's go home.
Get right church and lets go home.
Get right church
Get right church
Get right church and let's go home.

Back, Back train and get your load
Back, back train and get your load
Back, back Train
Back, Back Train
Back, back train and get your load.

Disc 1, #9 IT'S ME STANDING IN THE NEED OF PRAYER

It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
It's me, it's me, it's me Oh Lord
Standing in the need of prayer.

Not my brother, not my sister, but it's me oh Lord
Standing in the need of prayer.
Not my brother, not my sister, but it's me.
Standing in the need of prayer.

It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
It's me, it's me, it's me Oh Lord
Standing in the need of prayer.

Not the Preacher, not the Deacon, but it's me, Oh Lord
Standing in the need of prayer.
Not the Preacher, nor the Deacon, but its me, Oh Lord
Standing in the need of prayer.

It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
It's me, it's me, it's me Oh Lord
Standing in the need of prayer.

Not my Father, nor my Mother, but it's me, Oh Lord
Standing in the need of prayer.
Not my Father, nor my Mother, but it's me, Oh Lord.
Standing in the need of prayer.

It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
It's me, it's me, it's me Oh Lord
Standing in the need of prayer.

Not the stranger, nor my neighbor, but it's me, Oh Lord
Standing in the need of prayer.
Not the stranger, nor my neighbor, but it's me, Oh Lord
Standing in the need of prayer.

It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
REPEAT AFTER SOLO

Not my Father, nor my Mother, but it's me, Oh Lord
Standing in the need of prayer.
Not my Father, nor my Mother, but it's me, Oh Lord.
Standing in the need of prayer.

It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
It's me, it's me, it's me Oh Lord
Standing in the need of prayer.
REPEAT

Disc1, #10 STEAL AWAY TO JESUS

Steal Away, Steal Away, Steal Away, Steal Away, Oh
Steal Away, Steal Away, Steal Away, God Loves

My Lord, he calls me. He calls me out of thunder.
The trumpet sounds, within my soul.
And I ain't got long to stay here

Steal Away, Steal Away, Steal Away, Steal Away, Oh
Steal Away, Steal Away, and I ain't got long to stay here.

Green trees are bending
Poor sinners stand are trembling.
The trumpet sounds within my soul.
And I ain't got long to stay here.

Steal Away, Steal Away, Steal Away, Steal Away, Oh
Steal Away, Steal Away, and I ain't got long to stay here

My Lord, he calls me. He calls me out of lightening.
The trumpet sounds, within my soul.
And I ain't got long to stay here.

Steal Away, Steal Away, Steal Away, Steal Away, Oh
Steal Away, Steal Away, and I ain't got long to stay here.
I ain't got long to stay here.
I ain't got long to stay here.
I ain't got long to stay here.

Disc 1, #12 IN THE WATER

Said you won't get no trouble down here
In the water.
Said you won't get no trouble down here
In the water.
Sometimes the water may be cold
Sometimes it'll chill your body, but not your soul.
Said you won't get no trouble down here
In the water.

I baptize you with the water for repentance
But after me will come one more powerful than I.
His sandals I'm not fit to carry
He'll baptize you with the Holy Spirit and fire.
Said you won't get no trouble down here
In the water.

The spirit and the BRIDE say
Whoever is thirsty.
Let him come.
Blessed are those who wash their robes
That they may have the right to the tree of life.
Said you won't get no trouble down here
In the water.

He's the root and the offspring of David
And the bright and morning star.
He's Alpha and Omega.
The beginning and the end.
Said you won't get no trouble down here
In the water.

Said you won't get no trouble down here
In the water.
Sometimes the water may be cold
Sometimes it'll chill your body, but not your soul.
Said you won't get no trouble down here
In the water.

In the water
In the water
He walked on the water one day.
He calmed the raging sea
He turned the water to wine
He washed all my sins away
No trouble in the water.

Down in the water
Sometimes the water may be cold
Sometimes it'll chill your body, but not your soul.
Said you won't get no trouble down here
In the water.

Disc 1, #13 DANIEL

I'm gonna tell my Lord
Daniel
REPEAT 3

How they doin' me here
Daniel
REPEAT 5

Put on your wabash shoes.
Daniel
REPEAT 2

Slip and slide the streets
Daniel
REPEAT 4

Put on your moving shoes
Daniel
REPEAT 2

Getting' in a hurry now
Daniel
REPEAT 4

This ain't none of my home
Daniel
NO REPEAT

Sure ain't none of my home
Daniel
NO REPEAT

Living on borrowed land
Daniel
REPEAT 4

This ain't none of my home
Daniel
NO REPEAT

Sure ain't none of my home
Daniel
NO REPEAT

Living on borrowed land
Daniel
REPEAT 4

Well, I'm going to tell my Lord
Daniel
REPEAT 3

How they doing me here
Daniel
Repeat 5

Put on your Wabash shoes
Daniel
REPEAT 2

Slip and slide the streets
Daniel
REPEAT 4

Put on your moving shoes
Daniel
REPEAT 2

Getting in a hurry now
Daniel
REPEAT 4

I'm gonna tell my Lord
Daniel
REPEAT 3

How they doin' me here
Daniel
REPEAT 7

D1, #14 WE SHALL OVERCOME

We shall overcome
We shall overcome
We shall overcome
We shall overcome some day

We shall overcome
We shall overcome
We shall overcome
We shall overcome someday

Someday
God's praises we will sing
We'll spend eternity.
The race will be won

We shall overcome
We shall overcome
We shall overcome
We shall overcome someday

We shall overcome
We shall overcome
We shall overcome
We shall overcome someday

Someday
God's praises we will sing
We'll spend eternity.
The race will be won
We shall overcome someday

We shall overcome
We shall overcome
We shall overcome
We shall overcome someday

We shall overcome
We shall overcome
We shall overcome
We shall overcome someday

Someday
God's praises we will sing
We'll spend eternity.

The race will be won
We shall overcome someday

Someday
God's praises we will sing
We'll spend eternity.
The matter will be won
We shall overcome someday

Persecution
Heartache
Segregation

Persecution
Pain and Sorrow
Segregation

Someday

God's praises we will sing
We'll spend eternity.
The race will be won
God's praises we will sing
We'll spend eternity.
The race will be won
We shall overcome someday.

Someday
God's praises we will sing
We'll spend eternity.
The matter will be won
God's praises we will sing
We'll spend eternity.
The race will be won
We shall overcome someday

Disc 2, #2: I THANK GOD I'M FREE AT LAST

Free at last, free at last, I thank God I'm free at last
Free at last, free at last, I thank God I'm free at last
Free at last, free at last, I thank God I'm free at last
Free at last, free at last, I thank God I'm free at last

Way down yonder in the graveyard walk
I thank God I'm free at last
Me and my Jesus gonna meet and talk
I thank God I'm free at last

On my knees when the ??? pass by
I thank God I'm free at last
Oh, my soul will arise and fly.
I thank God I'm free at last

Summon his mornings, bright and fair
I thank God I'm free at last
Gonna meet my Jesus in the middle of the air.
I thank God I'm free at last

Free at last, free at last, I thank God I'm free at last
Free at last, free at last, I thank God I'm free at last
Free at last, free at last, I thank God I'm free at last
Free at last, free at last, I thank God I'm free at last

DISC 2, #3 MANY THOUSAND GONE

No more auction block for me
No more
No more
No more auction block for me
Many thousand gone

No more peck of corn for me
No more
No more
No more peck of corn for me
Many thousand gone

No more driver's lash for me
No more
No more
No more driver's lash for me
Many thousand gone

No more pint of salt for me
No more
No more
No more pint of salt for me
Many thousand gone

No more Hundred lash for me
No more
No more
No more hundred lash for me
Many thousand gone

No more mistress calls for me
Many thousand gone
No more
No more
No more mistress calls for me
Many thousand gone
Many thousand gone
There's many thousand gone

DISC 2, # 4 OH FREEDOM

Oh Freedom, Oh Freedom, Oh Freedom over me.

Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

No more moaning, no more moaning, no more moaning over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

Oh Freedom, Oh Freedom, Oh Freedom over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

No more singing, no more singing, no more shouting over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

Oh Freedom, Oh Freedom, Oh Freedom over me.
Oh, before I'll be a slave, I'll be buried in my grave.
And go home to my Lord and be free.

INSTRUMENTAL

And go home to my Lord and be free.

D2, #5: MY MIND STAYED ON FREEDOM

Woke up this morning with my mind
Stayed on freedom

Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Hallelu, hallelu, hallelujah.

Singing and praying with my mind
Stayed on freedom
Singing and praying with my mind
Stayed on freedom
Singing and praying with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

INSTRUMENTAL

Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Walking and talking with my mind
Stayed on freedom.
Hallelu, hallelu, hallelujah.

CONTINUED

Woke up this morning with my mind
Stayed on freedom
Woke up this morning with my mind
Stayed on freedom

Woke up this morning with my mind
Stayed on freedom
Hallelu, hallelu, hallelujah.

Disc2, #6 RUN, MARY RUN

Run, Mary, run
Run, Martha, run
Run, Mary, run, I say

You got a right to the tree of life
Little Mary, you got a right
You got a right to the tree of life
People children got a right
You got a right to the tree of life
Weepin Mary you got a right.
You got a right to the tree of life
Come to tell you, you got a right
You got a right to the tree of life
Children gone you got a right
You got a right to the tree of life
You got a right, you got a right.
You got a right to the tree of life

Run, Mary, run
Run, Martha, run
Run, Mary, run I say
You got a right to the tree of life
Little Mary, you got a right.
You got a right to the tree of life
People, children you got a right.
You got a right to the tree of life
Weeping Mary you got a right.
You got a right to the tree of life
Come to tell you, you got a right.
You got a right to the tree of life
Children, gone you got a right.
You got a right to the tree of life.
Got a right, you got a right.
You got a right to the tree of life

musical interlude by guitar

Run, Mary, run.
Run, Martha run
Run, Mary run, I say.
You got a right to the tree of life
Little Mary you got a right.
You got a right to the tree of life
People children you got a right.
You got a right to the tree of life
Weeping Mary you got a right.
You got a right to the tree of life
Come to tell you, you got a right.
You got a right to the tree of life

Disc 2, #7 SAME TRAIN

D2, #8 STORIES FROM DA DIRT III.

"Freedom is calling our names"

Steal away, steal away, steal away to Jesus.
Steal away, steal away, Oh, I ain't got long to stay here. (sung)

SPOKEN

If the dirt could talk, it sure would tell us a lot.
'Cause in this here dirt,

Them old slaves, their bare feet runs to freedom
Right here, in this here dirt.
Listen, children. 'Cause this be a story from the dirt.

It's time to take the train to freedom.
Now I ain't talking about no old railroad.
C'mon y'all. Get on board!

SUNG

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

SPOKEN

Hear tell there's freedom at the old Fort Donelson
The Yankees done took over the place
We'd better get moving, folks.
There's freedom! Freedom!

SUNG

Freedom, freedom, freedom is calling our names.
Oh, freedom, oh freedom. Freedom is calling our names, oh
Freedom, oh freedom, freedom is calling our names
Who, freedom, oh freedom, freedom is calling our names.

Run, (SOUNDS OF FEAR AND THE BARKING OF DOGS)
Run.....

Run, brother, run. Or the paddyroll gonna get you.
Run brother run, and we'll all get away.
Come on now, run Brother run, or the paddyroll gonna get you
You better run, Brother, run, and we'll all get away.

Brother run, and Brother flew.
Brother lost his coat and shoes.
Tore his shirt in two
You better run, Brother Run.

Come on and run, Brother, run
Oh, the paddyroll gonna get you.
Oh run, Brother run,
And we'll all get away.

You better run, brother run
Or the paddyroll gonna get you
Run, Brother run
And we'll all get away.

SPOKEN

My pappy, my pappy, my pappy run away
My pappy run away during the war.
He became a bluesman for the Yankees.
Said he was gonna go fight old Jeff Davison.
Now folks say,
Folks say that my Pappy done gone to Lincolndon.

And he do it on the back of Old Massa's horse.
Run.....
Hush.....

Disc 2, #9 ALL GOD'S CHILDREN GOT SHOES

I got shoes, you got shoes, all of God's children got shoes.
When I get to heaven, gonna put on my shoes,

Gonna walk all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna shout all over God's heaven.

I got a harp, you got a harp, all of God's children got a harp.
When I get to heaven, gonna play on my harp,
Gonna play all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna shout all over God's heaven.

Oh yeah
I got a robe, you got a robe, all of God's children got a robe.
When I get to heaven, gonna put on my robe,
Gonna walk all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna shout all over God's heaven.

I got a crown, you got a crown, all of God's children got a crown.
When I get to heaven, gonna put on my crown,
Gonna walk all over God's heaven.
Heaven, heaven, everybody talking about heaven ain't going there.
Heaven, heaven, gonna walk all over, gonna play all over, gonna shout all over God's heaven.

D2, #10 GREAT DAY

Great day, Great day, the righteous marching.

Great day. God's gonna build up Zion's walls.
Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.

Oh Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.
A chariot rode on the mountain top.
Great day. God's gonna build up Zion's walls.
My Lord spoke and the chariot stopped.
Great day. God's gonna build up Zion's walls.

Oh, Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.
This is the day of Jubilee
God's gonna build up Zion's walls.
The Lord has set his people free.
God's gonna build up Zion's walls.

Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.
Gwine (going to) take my breastplate, sword, and shield
God's gonna build up Zion's walls
And God shalt bold me in the field.
God's gonna build up Zion's walls.

Oh, Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.
Well we want no cowards in our band.
God's gonna build up Zion's walls.
We call for valiant hearted men.
God's gonna build up Zion's walls.

Oh, Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.
Oh, Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.
Oh, Great day, Great day, the righteous marching.
Great day. God's gonna build up Zion's walls.

Disc2, #11 WALK TOGETHER CHILDREN

Walk together children,

Don't you get weary.
Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
There's a great camp meeting in the promised land.

Oh, Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
There's a great camp meeting in the promised land

Gonna walk and never tire
Oh, walk and never tire
Walk and never tire
There's a great camp meeting in the promised land

Oh, Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
There's a great camp meeting in the promised land.

Gonna sing and never tire
Oh, sing and never tire.
Sing and never tire.
There's a great camp meeting in the promised land.

Oh, Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
There's a great camp meeting in the promised land.

Gonna moan and never tire
Oh, Moan and never tire.

Moan and never tire
There's a great camp meeting in the promised land.

Oh, Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
There's a great camp meeting in the promised land.

Gonna shout and never tire
Oh, shout and never tire.
Shout and never tire.
There's a great camp meeting in the promised land

Oh, Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
Walk together children,
Don't you get weary.
There's a great camp meeting in the promised land.

Oh, Walk together children,
Don't you get weary.
Sing together children,
Don't you get weary.
Shout together children,
Don't you get weary.
There's a great camp meeting
There's a great camp meeting
There's a great camp meeting in the promised ,promised, promised land.

Disc 2, #12 GET ON BOARD, LITTLE CHILDREN

Get on board little children

Get on board little children
Get on board little children
There's room for many a more

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

The Gospel train's a coming.
I hear it just at hand.
I hear the cogwheels moving
And rumbling through the land

So, get on board little children
Get on board little children
Get on board little children
There's room for many a more

The fare is cheap and all can go
The rich and poor are there.
No second class aboard this train
No difference in the fare.

So, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

I hear the bell and whistle
The coming around the curve
She's playing all her steaming power
And straining every nerve.

So, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

INSTRUMENTAL

She's nearing now the station
Sinner don't be vain.

But come and get your ticket
And be ready for the train.

Now, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

We soon shall reach the station.
Oh how we then shall sing.
With all the heavenly army
We'll make the welcome ring.

Get on board little children
Get on board little children
Get on board little children
There's room for many a more

We'll shout o'er all our sorrows
And sing forever more.
With Christ and all his army
On that celestial shore.

So, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
Oh, Get on board little children
Get on board little children
Get on board little children
There's room for many a more

INSTRUMENTAL ENDING

Disc 2, #SLAVERY CHAIN DONE BROKE AT LAST

Slavery chains done broke at last

Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

Way up in the valley
Just praying on my knees.
Telling God all about my troubles.
And to help me if he please.
I keep telling you

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

Well I told him how I suffered.
In the dungeons and the chains.
And the days I went with head bowed down.
And my broken flesh and pain.
I keep a talking about.

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

Well I know my Jesus heard me
'cause the Spirit spoke to me.
Said "rise my child, your children,
And you too shall be free.
I keep a talking about.

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

There's no more weary traveling
'cause my Jesus set me free.

And there's no more auction block
Since he gave me liberty.
Tell every body..

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.
Keep a talkin' 'bout

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

Slavery chains done broke at last
Broke at last, broke at last
Slavery chains done broke at last
Gonna praise God 'till I die.

Disc 2, # 14 I COULDN'T HEAR NOBODY PRAY

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Jesus loves me, this I know
For the Bible tells me so.
Little one's down here below.
They are weak, but Thou are strong.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my Mother pray
Lord Couldn't hear my Father pray
Gonna keep on runnin' each and every day.
Got to make it back to Beulah Land by Judgment Day.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well I called on my friends,
They could not be found.
You know, the pressures of life
got me heaven bound.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Sometimes I wonder what to say
Lord, I'm comin', yes I'm on my way.
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Chilly waters in the Jordan

Crossin' over into Canaan.
I couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Morning red, evening grey
Helps a lonely traveler on his way
Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Well, in the valley, on my knees
With my burdens, and my savior.
I Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear my sister pray
Lord, I couldn't hear my brother pray
Sometimes I wonder just what to say
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

Couldn't hear nobody pray
Couldn't hear nobody pray
Way down yonder, by myself,
Couldn't hear nobody pray.

D2, #15: BATTLE CRY OF FREEDOM

Yes, we'll rally around the flag, boys
We'll rally once again
Shouting the battle cry of freedom
We will rally from the hillside
We'll gather from the plain
Shouting the battle cry of freedom

The Union forever
Hoorah, boys hurrah
Down with the traitor
And up with the star

While we rally round the flag boys
Rally once again
Shouting the battle cry of freedom

We are springing to the cause
Of our brothers gone before
Shouting the battle cry of freedom
And we will fill our vacant ranks
With a million freemen more
Shouting the battle cry of freedom

The Union forever
Hoorah boys, hoorah
Down with the traitor
And up with the star
While we rally round the flag boys, rally once again
Shouting the battle cry of freedom

We will welcome to our numbers
The loyal true and brave
Shouting their battle cry for freedom
And although he may be poor
He shall never be a slave
Shouting the battle cry of freedom

The Union forever
Hoorah boys, hoorah
Down with the traitor
Up with the star
Rally round the flag boys
Rally once again
Shouting our battle cry of freedom

INSTRUMENTAL

Disc 2, #16 IT'S COOL DOWN HERE AT THE RIVER JORDAN

Well, it's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.

Well I went down to the valley
I did not go to stay
My soul got happy in Jesus
You know I stayed all day.

Well It's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.

INSTRUMENTAL

Well It's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.

Well I would not be a sinner
Let me tell you the reason why.
I fear my Lord may call on me
And I wouldn't be ready to die.

Well It's cool down here at the River Jordan
It's cool down here at the River Jordan
It's cool down here at the River Jordan
My Lord said come on anyhow.
My Lord said come on anyhow.
My Lord said come on anyhow.

IF YOU DON'T GO, DON'T HINDER ME.

If you don't go, don't hinder me
If you don't go, don't hinder me
If you don't go, don't hinder me
I'm on my way, Great God , I'm on my way

I'm on my way to Canaan Land
I'm on my way to Canaan Land
I'm on my way to Canaan Land
I'm on my way, Great God , I'm on my way

I'm on my way to Freedom Land
I'm on my way to Beulah Land
I'm on my way to Freedom Land
I'm on my way, Great God, I'm on my way

I asked my mother, come go with me
I asked my mother, come go with me
I asked my mother, won't you come go with me
I'm on my way, Great God, I'm on my way

If you don't go, I'm going on anyhow
If you don't go, going on anyhow
If you don't go, going on anyhow
I'm on my way, Great God, I'm on my way
I'm on my way, Great God, I'm on my way
I'm on my way, Great God, I'm on my way

Disc 2, #18 ROLL, JORDAN ROLL

Well, Roll, (roll, Jordan) Jordan Roll (roll Jordan)

Well, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
I want to go to heaven when I die
Roll Jordan roll

Well, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
Well, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
I want to go to heaven when I die
Roll Jordan roll.

Well, Mother, you oughta been there.
Mother, you oughta been there
I said, Mother, you oughta been there.
Roll, Jordan roll.

I say, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
Roll, (roll, Jordan) Jordan Roll (roll Jordan)
I want to go to heaven when I die
Roll Jordan roll

Well, Father, you oughta been there.
Father, you oughta been there
I said, Father, you oughta been there.
Roll, Jordan roll.

You'll say, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
Roll, (roll, Jordan) Jordan Roll (roll Jordan)
I want to go to heaven when I die
Roll Jordan roll

Oh, Bother, you oughta been there.
Brother, you oughta been there
Brother, you oughta been there.
Roll, Jordan roll.

I say, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
Roll, (roll, Jordan) Jordan Roll (roll Jordan)
I want to go to heaven when I die
Roll Jordan roll

Well, Father, you oughta been there.
Father, you oughta been there
Yeah, Father, you oughta been there.
Roll, Jordan roll.

You say, Roll, (roll, Jordan) Jordan Roll (roll Jordan)
Roll, (roll, Jordan) Jordan Roll (roll Jordan)

I want to go to heaven when I die
Roll Jordan roll

Well, SisTer, you oughta been there.
Sister, you oughta been there
I say, Sister, you oughta been there.
Roll, Jordan roll.

INTERLUDE

Roll Jordan, roll.

INTERLUDE

Roll Jordan, roll.

D2, #19 THERE'S A MEETING HERE TONIGHT

There is a meeting here tonight,

There is a meeting here tonight
There is a meeting here tonight
There is a meeting here tonight
There is a meeting here tonight
There is a meeting here tonight
Halleluja, gotta meeting here tonight
There is a meeting here tonight.

There's a meeting here tonight
There's a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight
There's a meeting here tonight
There's a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight

Well, I went down to the valley one day
I went down to the valley one day
Met old Satan on my way.
Met old Satan on my way
What do you reckon old Satan did say.
What do you reckon old satan did say.
Said turn back, young man,
You're too young to pray.
Too young to pray
Too young to pray, Pray

There's a meeting here tonight
There's a meeting here tonight
I can tell by your friendliness
Hallelujah, There's a meeting here tonight
There's a meeting here tonight
There's a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight

Well, Satan is mad and I am glad
Satan is mad and I am glad
Lost a soul he thought he had
Lost a soul he thought he had
Satan is a liar and a conjurer, too
Satan is a liar and a conjurer, too.
Better watch out Brother, he'll conjure you.
Conjure you, conjure you, you.

There's a meeting here tonight

There's a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight
Hallelujah, There's a meeting here tonight
There's a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight

There is a meeting
There is a meeting
I can tell by your friendliness
There's a meeting here tonight
There is a meeting
There is a meeting
I can tell by your friendliness
There's a meeting here tonight

Well, I went down to the valley one day
I went down to the valley one day
Met old Satan on my way.
Met old Satan on my way
What do you reckon old Satan did say?
What do you reckon old Satan did say?
Said turn back, young man,
You're too young to pray.
Too young to pray
Too young to pray, Pray

There's a meeting here tonight
There's a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight
There's a meeting here tonight
There is a meeting here tonight
I can tell by your friendliness
There's a meeting here tonight