

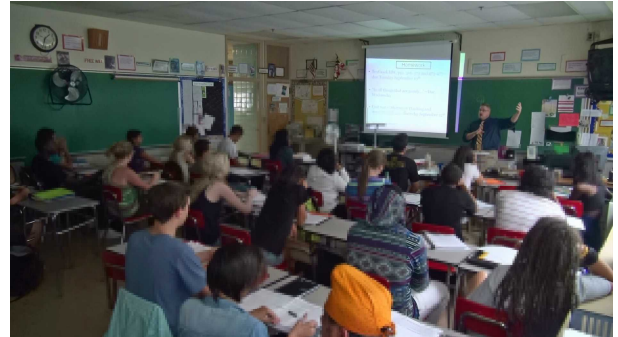
1. 授業事例

Mr. Bruce Lesh；「ジム・クロウ法，未解放奴隷，ブルース」（米国史）の授業記録

（2013年9月9日，Franklin High School，第11学年，16～17歳）

（聞き取り不能箇所は\*\*\*で示す。）

【生徒は，教室に入る時，入口の机の上にあるブルースの楽曲の資料が一曲分入ったクリアファイルの一つずつ取り，着席する。この楽曲の資料は 10 種類あり，曲別にクリアファイルの色が分けられ，数枚ずつ用意されている。この資料はランダムに重ねられており，生徒は上から順番の一つずつ取っていく。その後，授業開始から4分間程度，前時の振り返りと，今後の宿題や単元テストの説明がおこなわれる】 《04:00》



Lesh 先生：これからかける曲は一，中には音楽のように聞こえない人もいますが，これは我々がブルースと呼んでいる音楽です。

えー，ブルースミュージックは，レコンストラクション期<sup>(1)</sup>の，えーアメリカ南部で生まれ，20世紀前半まで続いた独特の音楽形式です。えー，始まりは実は奴隷の労働歌であり，つまり，奴隷たちが綿花畑で働いているときに，動きのペースを合わせたりするために歌を歌ったのです。えー，奴隷制度がなくなると，こうした労働歌はブルースミュージックと呼ばれるものに変化します。えー，じゃあ，それがどんな風に聞こえるか雰囲気がわかるよう少しだけかけます。聞きながら歌詞を読んで，これが何の歌かわかるか考えてみてください。わかると思います。

♪ 歌（Spike Driver Blues：Mississippi John Hurt） ♪ ♪

Take this hammer and carry it to the captain  
 Tell him I'm gone, tell him I'm gone, tell him I'm gone  
 Take this hammer and carry it to the captain  
 Tell him I'm gone, tell him I'm gone, tell him I'm gone  
 I don't want your cold iron shackles  
 Round my leg, round my leg, round my leg  
 I don't want your cold iron shackles  
 Round my leg, round my leg, round my leg  
 It's a long way from Colorado （以下，音楽カット）

Lesh 先生：はい，じゃあ，この歌は何の歌だと思いませんか？ 言わんとしていることは何で，どんな光景を描いていますか？ [4秒の間] ジョーイ？

生徒（ジョーイ）：奴隷についての歌です。

Lesh 先生：なぜ奴隷だと思うのかな？

生徒（ジョーイ）：えーと，冷たい鉄の足かせはしたくない。

Lesh 先生：じゃあ，足かせは奴隷の足かせのことだと思うんだね？

生徒（ジョーイ）：えーと，そうです。

Lesh 先生：いいでしょう。他の考えは？ [3秒の間] 歌の中で起きていることは何だと思えるかな？

生徒（ジョーイ）：\*\*\*奴隷制。彼が「消えた」と言っているから\*\*\*

Lesh 先生：じゃあ，「消えた」は奴隷制がなくなったことだと思うんだね？

生徒（ジョーイ）：えー，はい。たぶん奴隷制がなくなったこと，あるいはたぶん\*\*\*

Lesh 先生：わかりました。ジョン？

生徒（ジョン）：彼は\*彼の主人\*から逃げています。

Lesh 先生：もう少し大きな声で。

生徒（ジョン）：彼は\*彼の主人\*から逃げています。

Lesh 先生：なぜそう思うのかな？

| Spike Driver Blues<br>Mississippi John Hurt             |  |
|---|--|
| Take this hammer and carry it to the captain            | This is the hammer that killed John Henry      |
| Tell him I'm gone, tell him I'm gone, tell him I'm gone | Won't kill me, won't kill me, won't kill me    |
| Take this hammer and carry it to the captain            | This is the hammer that killed John Henry      |
| Tell him I'm gone, tell him I'm gone, tell him I'm gone | Won't kill me, won't kill me, won't kill me    |
| I don't want your cold iron shackles                    | Take this hammer and carry it to the captain   |
| Round my leg, round my leg, round my leg                | Tell him I'm gone, tell him I'm gone           |
| I don't want your cold iron shackles                    | This is the hammer and carry it to the captain |
| Round my leg, round my leg, round my leg                | Tell him I'm gone, tell him I'm gone           |
| It's a long way from Colorado                           |  |
| To my home, to my home, to my home                      |  |
| It's a long way from Colorado                           |  |
| To my home, to my home, to my home                      |  |

生徒 (ジョン) : 彼は彼らに\*\*\*を与えています。

Lesh 先生 : つまり、ここに手掛かりがあって、彼は彼を何と呼んでるかな？

生徒 (ジョン) : キャプテン。

Lesh 先生 : 彼は彼らをキャプテンと呼んでいる。いいでしょう。みんな正解に近いんだけど、この歌はどんな制度がなくなった後に書かれたかな？ [3 秒の間] ブルースミュージックは後から現れるんだ。マックス？

生徒 (マックス) : はい、それは後から一えーと、廃止の、奴隷解放局廃止の後？

Lesh 先生 : えー、実は別の何かの廃止であって、奴隷解放局ではありません。

生徒 (男子) : すみません、奴隷制度の廃止ですか？

Lesh 先生 : そう、これらの歌は奴隷制度が終わってから現れたものですが、足かせを着けて逃げようとしている、どう見ても奴隷になっている人の写真がありますね。何をやるかと言うと、ブルースミュージックを取り上げ、南部のレコンストラクション後の時代にそれを据えて、その時代に何が起きたかを音楽がどのように伝えているか把握します。えー、ですからいま宿題を取り出しても無駄ですよ。南部で何が起きているか理解しなければならぬね。[25 秒の間] 【生徒は宿題になっていたプリントを手に持って教師に見せる】

わかったら声をかけるように。はいじゃあ、リストを見る限り [2 秒の間], レコンストラクション後の南部のアフリカ系アメリカ人に最も影響を及ぼしたのは何だと思われるかな？ 社会的なこと？ 経済的なことですか、それとも公民権の剥奪かな？ えー、キーラ。

生徒 (キーラ) : 社会的なことだったと思います。

Lesh 先生 : なぜ？

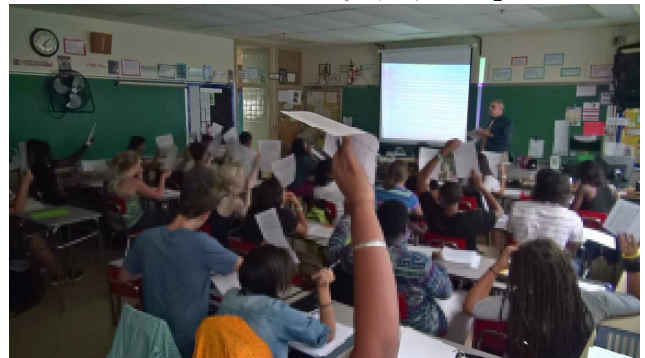
生徒 (キーラ) : なぜなら、それは後の、あの、レコンストラクション消滅後みたいな、あの、人々はまだ、その、\*\*\*。すみません。人々はまだ、その、アフリカ系アメリカ人を、つまり、彼らは同等ではないので、本当は話をしたくなくて、あの、彼らは、その、例えば黒人差別法 (ジム・クロウ法 : Jim Crow law) みたいに、彼らを分離するような、つまり白人専用施設、白人専用施設のようなものがあれば—そのような施設が、そうすれば彼らは係わることをせずにすみません。

Lesh 先生 : いいでしょう。もっとも大きな影響があったのは社会的なことだというキーラに同意する人は何人？ [1 秒の間] わかりました。【黒人差別を示す写真のスライドに変わる】

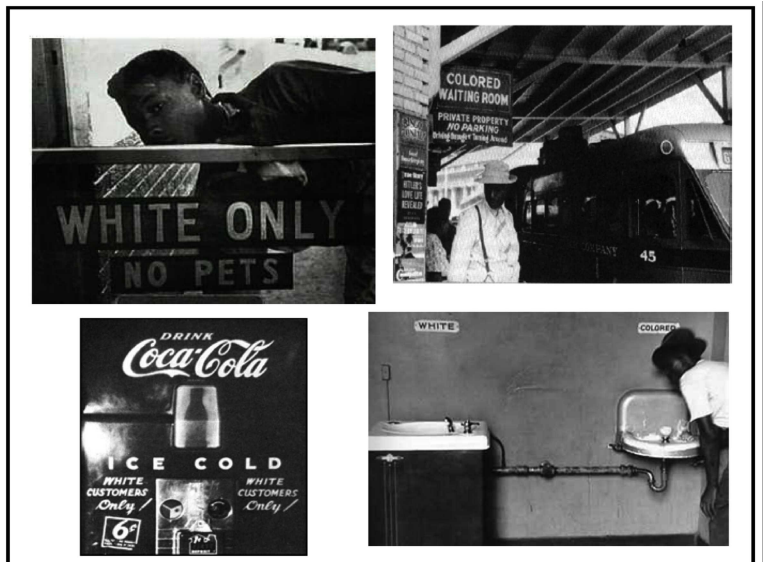
社会的なことについて見てみると、これは黒人差別 (Jim Crow) の台頭ですね。これは人種で分けられるアメリカ社会であたりまえにあることです。これらは水飲み場です。一つは白人だとわかります。そしてこの時代の言葉で、もう一つは有色人種だとわかります。彼らが有色人種という言葉を選んだのは、南部では、体にアフリカ人の血が 8 分の 1 以上入っていたら、何だと見なされるかな？

生徒 : 黒人です。

Lesh 先生 : そうです。黒人と見なされ、有色人種と見なされ、ですから単に白と黒というより濃淡でした。これはコーラの自動販売機です。コーラは 1888 年にアト



|  |
|--|
| <b>Convict Labor Lease System:</b> After being arrested for such crimes as vagrancy (being somewhere public without being able to prove you had a reason to be there), selling cotton after sundown, speaking rudely around women, being in groups of three or more on a city street, or cursing these convicts were then leased to mine owners, factories, cotton and tobacco plantation owners, levee builders and other owners of manual labor jobs. The convicts worked for free and were beaten, whipped, starved, and forced to work in extremely unsafe conditions. The majority of convict laborers were African Americans.        |
| <b>Jim Crow Laws:</b> Named after a popular minstrel show in the 1840s, these laws restricted the use of public facilities such as hospitals, parks, water fountains, theaters, ballparks, billboards, bibles for swearing in ceremonies, blood banks, cemeteries, amusement parks, etc.   |
| <b>Poll Tax:</b> Imposed by southern states, required all voters to pay a tax 8 months prior to voting and then present proof of having paid the tax.  |
| <b>Grandfather Clause:</b> Imposed by southern states, the clause stated that only people who had voted prior to 1867, or whose relatives had voted prior to this date, could vote.  |
| <b>Literacy Test:</b> A test of written language, imposed by southern states, to insure that all voters were "qualified."  |
| <b>Civil Rights Cases (1875):</b> The Court held that Congress lacked the constitutional authority under the enforcement provisions of the Fourteenth Amendment to outlaw racial discrimination by private individuals and organizations, rather than state and local governments. More particularly, the Court held that the Civil Rights Act of 1875, which provided that discrimination in public accommodations was unconstitutional.  |
| <b>Plessy v. Ferguson (1896):</b> The Supreme Court declared that separate facilities based on race were to be considered equal and therefore constitutional.  |
| <b>United States v. Cruikshank (1875):</b> The Supreme Court declared that the 14 <sup>th</sup> Amendment only protected citizens from discrimination by state governments, not from discrimination by private individuals. Therefore, the court stated that the 14 <sup>th</sup> Amendment did not give the federal government the right to punish whites that oppressed blacks.  |
| <b>Slaughterhouses Cases:</b> The 14 <sup>th</sup> Amendment protected the rights provided by citizenship but civil rights were provided by the states and the court stated that the 14 <sup>th</sup> Amendment did not apply to the states.   |
| <b>White Primaries:</b> During this period, the South was totally under the political control of the Democratic Party. This meant that the general election was far less important than the Democratic primary, in which the Democratic candidates were selected. With no Republican opposition, whoever was the primary was sure to win the election. By declaring the Democratic Party primary the internal election of a private organization, an organization that could and did exclude blacks.   |
| <b>Sundown Towns:</b> A town that is or was purposely all-White. Residents were often systematically excluded from living in or sometimes even passing through these communities after the sun went down. This allowed mobs and workmen to provide unskilled labor during the day. Sundown towns existed throughout the nation.  |
| <b>Understanding Clause:</b> Passed by southern governments and required voters to either read a section of the state constitution or explain its meaning or be able to understand that section when it was read to them.  |
| <b>Share Cropping:</b> Tenant farming (Sharecropping is an agreement in which a worker provides farm labor in exchange for on farm housing. The cropper brought to the farm only his own and his family's labor. The landlord, who generally also advanced credit to meet the living expenses of the cropper family, provided most other requirements—land, animals, equipment and seed. Most croppers worked under the close direction of the landlord, and he marketed the crop and kept accounts. Normally in return for their work they received a share of the money realized. From this share was deducted the debt to the landlord. |
| <b>Crop Lien System:</b> The crop lien system allowed farmers to receive food, supplies, seeds, etc. for credit from the local merchant. Farmers then paid this debt back after their crop was harvested and sold. The amount of credit that was received was based on the estimated value of the crop. When the crop was harvested the local merchant determined the value of the crop, subtracted it from the debt owed and then provided more supplies for the coming year. This usually resulted in continuous debt for the farmers.   |



ランタで発明され、非常にはっきり書かれています、たった6セント入れればいいのは誰だと言っているのかな？

生徒(女子)：白人…。

Lesh 先生：そう、白人です。血液銀行、墓地、病院、すべてが人種によって分けられています。誰かわかる人いるかな？ [3秒の間] 【黒人差別を示す次の写真のスライドに変わる】彼はどこへ向かっているの？ドクターペッパーを買いに、なんて言ってもだめだよ。

生徒(男子)：トイレ。

Lesh 先生：トイレですか？なぜ？

生徒(男子)：えーと。

Lesh 先生：彼はもうドクターペッパーを飲んだ？

生徒(女子)：有色人種の入口です。

Lesh 先生：もう一度言って。

生徒(女子)：有色人種の入口です。

Lesh 先生：有色人種のどこへ行く入口ですか？

生徒(男子)：地下鉄。

Lesh 先生：地下鉄ではありません。まだ電気さえありませんが、私たちもそこへ行くことがあります。

生徒(女子)：映画ですか？

Lesh 先生：そうです、映画です。映画は20世紀初頭に発明され、映画館が作られると彼は2階席へ行かされます。2階席は白人と分けるためにアフリカ系アメリカ人用に作られ、えー、でもほかの選択肢もあります。もっとも大きな影響を及ぼしたのは実は経済的変化だと思う人はいますか？ サブリナ、なぜ？

生徒(サブリナ)：\*えっ、この資料からですか？\*

Lesh 先生：そうです。[7秒の間] やめとく？

生徒(サブリナ)：はい。

Lesh 先生：誰か経済だと思う人は？ もっとも大きな影響を及ぼした変化は？ マックス？

生徒(マックス)：僕は経済が、あの、もっとも大きな影響を及ぼした、あの、変化だと思います。確かに、一番目立ってはいないし、大きな出来事でもありませんが、関係があることであり、あの、経済的な、あの、当時のアフリカ系アメリカ人の\*考え方\*はとても質素で、物を所有することや通行税、これは、その、彼らの投票権を—投票権を取り上げることにとも関係があり、でも、その、それは彼らのお金も取り上げ、あの、街のショーダウンです。

Lesh 先生：サンダウンタウン？

生徒(マックス)：はい、サンダウンタウンです。あの、彼らにほとんど一生借金を続けさせる小作制度は、それは本来の奴隷制度ではありませんが、ほとんどそれと変わらないし、\*\*\*制度同様、それは—実質的に\*彼らを抑圧\*し続けるためものです。

Lesh 先生：だからこれがより大きな影響を及ぼすと思うんだね？

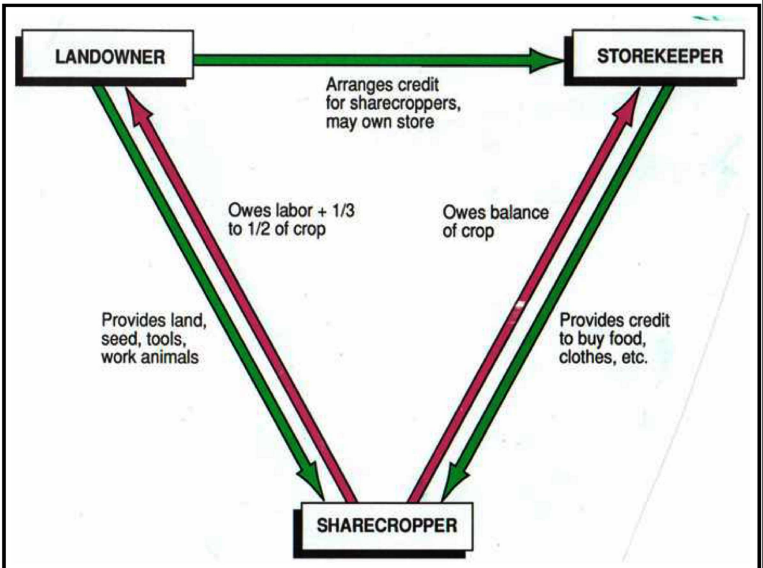
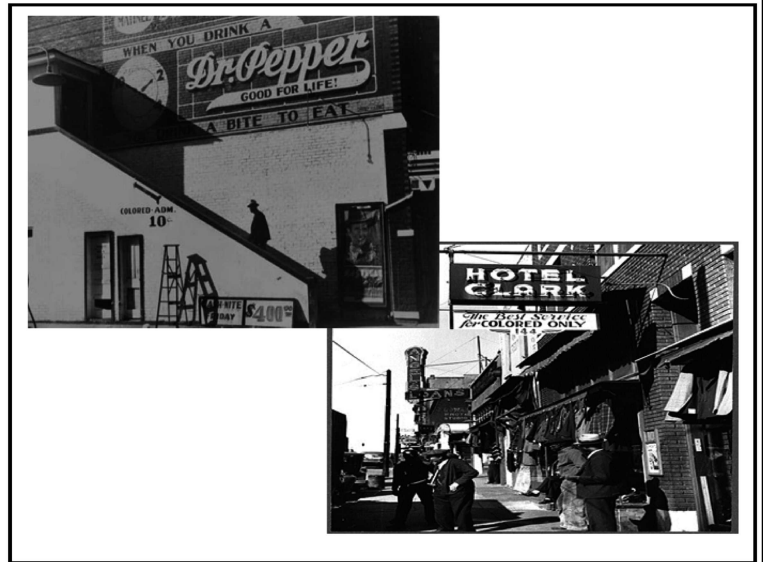
【地主と分益小作人と小売店主の関係を示すスライドに変わる】

生徒(マックス)：はい。

Lesh 先生：アフリカ系アメリカ人は、思いがけず、以前彼らを所有していた同じ人のところに戻って働かなければならなくなるのですが、彼らには何がないのかな？

生徒(女子)：土地です。

Lesh 先生：そう、彼らは土地を持っていま



せんね。種や道具を買う必要がある場合は、地主から買います。地主はその種や道具の値段をどうするだろうか？

生徒（女子）：値段を高くします。

Lesh 先生：誰か答えたね。

生徒（女子）：値段を高くします。

Lesh 先生：そう、地主は値段をつり上げます。彼らはそれを植えて、栽培し、収穫し、それから収穫した物を地主でもある小売店主に売らなければなりません。地主はその作物に支払う値段をどうするかな？

生徒（女子）：安くします。

Lesh 先生：地主は作物の値段を安くし、結局、彼らは一年中

働き、そして彼らがしたことは借金を増やすことだけで、その借金の繰返しが続いて、そして、支払いができない場合、[2 秒の間] 逮捕され、囚人労働者賃貸制度と呼ばれた制度に入れます。【囚人労働者賃貸制度のスライドに変わる】借金を払えないアフリカ系アメリカ人は逮捕され、その後、彼らがお金を借りたまさにその同じ地主に貸し出されます。彼らは行って作物を栽培しますが、何が手に入らないのかな？

生徒（女子）：お金です。

Lesh 先生：そうです、お金がもらえません。これは何を意味するかな？

生徒（男子）：奴隷です。

Lesh 先生：そうです、これは奴隷です。これは奴

隷と変わりありません。人に所有されていませんが、抜け出すのは困難です。えー、じゃあ、再確認しよう。もっとも影響を及ぼすのは社会的変化や黒人差別（Jim Crow）だと思う人は？ [1 秒の間] 高く上げて。[1 秒の間] 4, 5, 6, 7 人ですね。経済的変化は？ [1 秒の間] 高く上げて。[1 秒の間] 公民権の剥奪、選挙権が無くなったこと。[1 秒の間] ブラッド、なぜ？

生徒（ブラッド）：えーと、\*\*\*選挙権で、それは投票より大きな権利であると思います。

Lesh 先生： そうだね、えー、選挙権、それから修正第 14 条の保護で法的権利を手に入れました。

生徒（ブラッド）：はい、僕が言いたかったのは、あの、主な\*\*\*、なぜなら、政府における発言権がなければ絶対変わらないし、投票できなければ政府を変えることができないので、それが\*\*\*だと思いました。

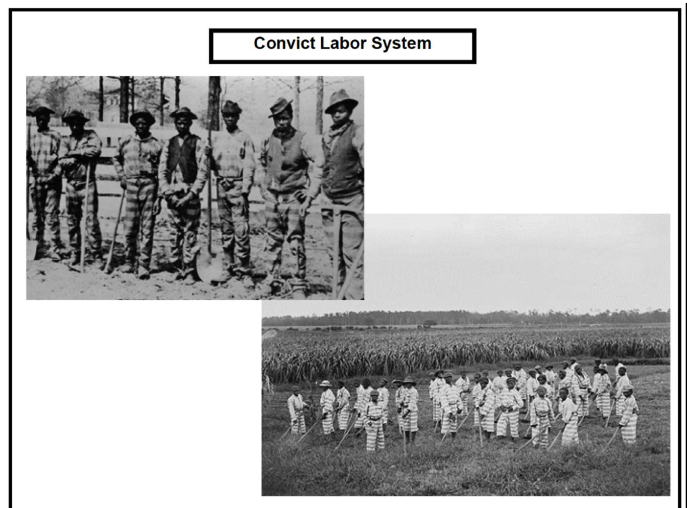
Lesh 先生：それで、この教室には君のような見方と考え方をする人はいないので方向性を転換できない。したがって君は行き止まりだね。いいでしょう。何をやるかと言うと、最も影響を及ぼすのは、アフリカ系アメリカ人有権者の公民権の剥奪だったか、黒人差別（Jim Crow）の下での社会的変化だったか、それとも小作制度の下での経済的変化なのかについて結論を出せるかちょっと調べてみるためにブルース音楽を利用してみます。

えー、皆さんは、今日、教室に入って来たときにブルースの歌の資料を取りましたね。皆さんはお行儀がいいですから、一番上のものから順番に取って、下の方のコピーを探ったりはしませんでした。まあ、それはいいでしょう。これから、各自が取ってきた楽曲について、数分で 2 つのことをしてください。まず、アーティストについて知ってください。資料の上の枠の中に書いてあるのはアーティストに関する情報で、歌を作った背景が書かれています。そして、歌詞を最後まで読んで、宿題のどの部分がこの歌詞に表れているのかを見つけて確認してください。時間はだいたい 4 分です。

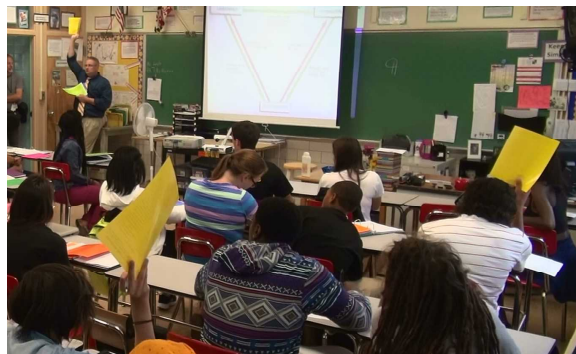
【指示に従って、生徒は各自で資料を確認する】

《15:30 ~ 17:50》

Lesh 先生：歌詞を最後まで読んだら 2 回手をたたいてください。いいでしょう。えーと、今、宿題のどの部分が歌の中に表れているか確実にわかった人はいるかな？ [1 秒の間] 大体わかった人？ [1 秒の間] まったくわからない人？ [1 秒の間] わかりました。すぐに、その、ノートを見せ合って比べてみてください。自分とまったく同じ歌を持っている人同士集まってください。同じ曲は同じ色のクリアファイルを持っている人が持っています。えー、時間は数分です。宿題に戻ってください。南部のレコンストラクション後のーもし



くは、南部のレコンストラクション後ではないどの部分が歌に表れているか見つけてください。1 か所かも知れないし、2 か所かも知れないし、3 か所かも知れません。サンダウントウンを表していることもあるし、小作制度を表しているかも知れません。そして、南部のその部分を示しているのは歌詞のどこか見つけてください。ところで、ショッキングピンクのクリアファイルの人はどこかな？ [2 秒の間] ショッキングピンクはジョンのまわりに集まって下さい。赤？ [1 秒の間] 赤は？ [1 秒の間] 赤？赤はジュリアンのまわりにね。紫？



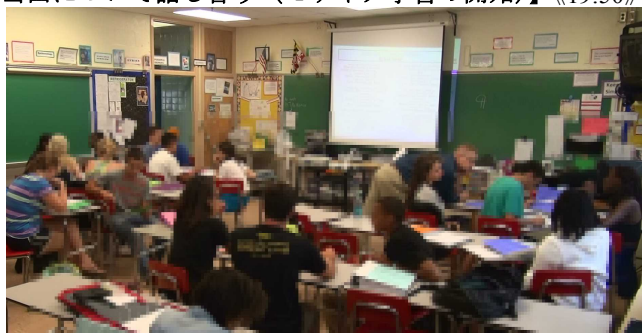
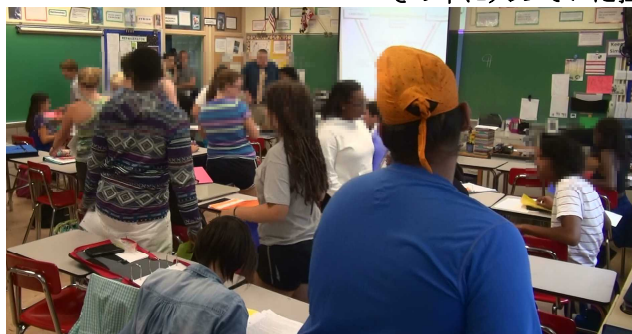
生徒 (女子) : 紫はこれですか？

Lesh 先生 : いや、これが紫だね。一番前の角のあたりへ。薄いオレンジ。 [1 秒の間] 薄いオレンジはブラッドのまわり。緑。 [1 秒の間] 緑、緑はサムのまわり。濃いオレンジ [1 秒の間] は女子のサム。黄色。 [1 秒の間] 黄色、君達二人は一緒だね。かなり近い。青はカーミット。 [2 秒の間] カーミットは後ろのこの角で。白。 [1 秒の間] 白が一番前だな。誰か忘れてないかな？

生徒 (女子) : ピンクは？

Lesh 先生 : あー、薄いピンク。 [1 秒の間] 君はイアンと後ろだ。それぞれ、クリアファイルの色ごとに集まって話し合いをして下さい。みんなあと3分半だぞ。さあさあ！

【生徒は入室時に取ったクリアファイルの色ごとにグループになって集まり、その中に入っていた担当曲について話し合う (モザイク学習の開始)】《19:50》



【3分間の話し合いが終わり、生徒はもとの席に戻る】 《23:50》

Lesh 先生 : えー、各グループが発表するので、歌に反映されている特定の要素について話したら、それをチェックしてください。アメリカ南部にもっとも大きな影響を及ぼしたのは何かについて何らかの傾向があるかどうか確認しよう。えー、「綿花を一俵摘め」の出番です。ちょっとだけこの歌をかけます。

【歌詞のスライドを提示し、曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪♪ 歌 (Pick a Bale of Cotton : Leadbelly) ♪♪♪

oh lord, pick a bail of cotton  
oh lord, pick a bail a day  
oh lord, pick a bail of cotton  
oh lord, pick a bail a day  
jump down shake around pick a bail of cotton  
jump down shake around pick a bail a day  
jump down shake around pick a bail of cotton  
jump down shake around pick a bail a day

【以下、音楽カット】

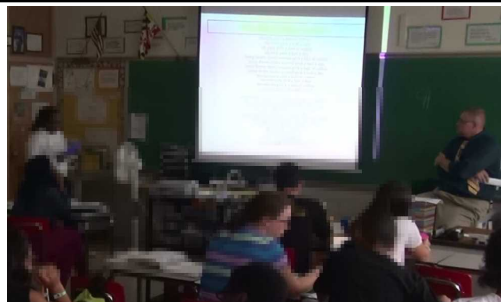
Lesh 先生 : はい。南部のレコンストラクション後について何がわかったかな？

生徒 (女子) : あの、これは小作制度だと思います。で、何でしたっけ、えーと、囚人労働者賃貸制度。なぜなら小作制度一なぜ

**Pick a Bale of Cotton---Leadbelly**

oh lord, pick a bail of cotton  
oh lord, pick a bail a day  
oh lord, pick a bail of cotton  
oh lord, pick a bail a day  
jump down shake around pick a bail of cotton  
jump down shake around pick a bail a day  
jump down shake around pick a bail of cotton  
jump down shake around pick a bail a day  
me and meg pick a bail of cotton  
me and meg pick a bail a day  
me and meg pick a bail of cotton  
me and meg pick a bail a day

Jump down, turn around to pick a bale of cotton  
Jump down, turn around to pick a bale a day.  
cho: Oh Lordy, pick a bale of cotton,  
Oh Lordy, pick a bale a day.  
That nigger from Shiloh can pick a bale of cotton  
That nigger from Shiloh can pick a day.  
Me and my gal can pick etc.  
Me and my wife etc.  
Me and my buddy etc.  
Me and my poppa etc.  
Takes a might big man to etc.



なら、要するに彼は、毎日どんなに綿花を摘んでも結局地主に、ひいては一商人に取られるということを書いて、それから、略歴にこの人は、あの、\*賭博師の先頭に立っており\*、彼は—あの、彼はとても乱暴で、だからいつもトラブルに巻き込まれ、それで結局は、殺人未遂、あの、白人をナイフで刺した殺人未遂で刑務所に送られたとあるので、収穫作業の賃貸労働だと思えます。

**Lesh 先生**：はい、つまり、君が言ったことは、綿花なので小作制度だと思えば、そして誰か別の人のために働いており、そしてアーティストの背景を考えると、ほかにもありそうということだね。えー、これがその絵です。[1秒の間]【スライドを提示する】これが南部のレコンストラクション後です。もし私が年代を言わなかったら、この絵がいつのものかきっと議論になったと思えます。

**生徒**：奴隷です。

**Lesh 先生**：そう、これは奴隷制度の絵だと思われがちです。これはレコンストラクション後です。これは20世紀のアメリカ南部の光景です。そして、ここに描かれているのは、話したように、土地に、綿花の俵に縛りつけられているアフリカ系アメリカ人です。一日一人当たり綿花一俵は500ポンド(約227kg)です。[1秒の間]【綿花俵を運ぶ絵のスライドを提示する】借金が増えないように十分なお金を稼ぐには、平均して一日綿花一俵必要です。

これが、男、女、そして子ども達がこなしている仕事です。それに Yumeg が言ったように、トラブルを起こすと、囚人労働者賃貸制度に戻され、まったく同じ人のところに送られてただで働かされます。【囚人労働者賃貸制度のスライドを提示する】

えー、次に君達が聞く歌は、小作制度、えー、南部の状況を直接表現しています。[1秒の間]次はゾウムシの出番です。

【歌詞のスライドを提示し、曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪♪ 歌 (Boll Weevil : Leadbelly) ♪♪♪

you can talk about the latest

the latest of your own

these boll weevils they will rob you of a home

they are looking for a home

they are looking for a home

the first time I seen a boll weevil

he was sitting on the square

the next time I seen a boll weevil

he had his whole family there

they are looking for a home 【以下、音楽カット】

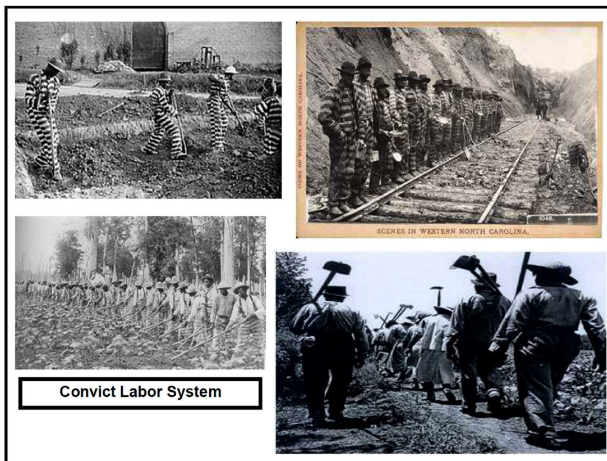
**Lesh 先生**：残りを歌いたかったかい？

**生徒 (男子)**：はい。

**Lesh 先生**：オーケー、何がわかったかな？



How Much Does a Bale of Cotton Weigh?

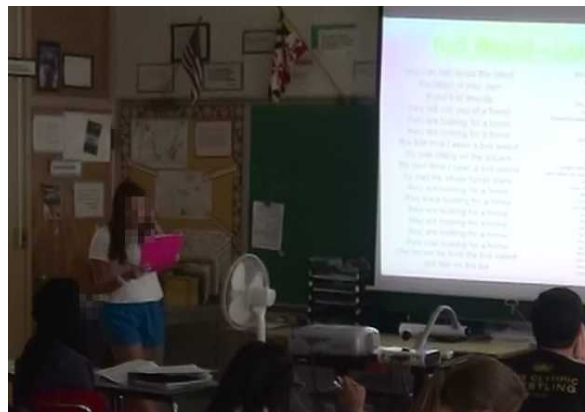


## Boll Weevil---Leadbelly

you can talk about the latest  
the latest of your own  
these boll weevils  
they will rob you of a home  
they are looking for a home  
they are looking for a home  
the first time I seen a boll weevil  
he was sitting on the square  
the next time I seen a boll weevil  
he had his whole family there  
they are looking for a home  
they were looking for a home  
they are looking for a home  
they are looking for a home  
they are looking for a home  
they were looking for a home  
the farmer he took the boll weevil  
put him on the ice

the boll weevil says to the farmer  
you treat me mighty nice  
and I will have a home  
I will have a home  
the old man said to the old lady  
what do you think of that  
these boll weevils got into my brand new Stetson hat  
and it's full of holes  
yeah it's full of holes  
alright, yeah it's full of holes  
well it's full of holes  
yeah it's full of holes  
well it's full of holes  
alright now this next verse is about myself  
and when I'm done I hope you'll sing along with me on  
"he's looking for a home"  
I said if anybody asks you people  
who sang you this song  
you tell 'em it's jackie white  
he's done been here and gone  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home

生徒 (女子) : えー, はい。あの, それは\*\*\*ですが, \*\*には, その, 小作制度かもしれないと思います。たぶん, それは, その, つまり, 農作業とかそういったもの, それとその, 作物とかについて言っているののでそう思います。でもそのあとで, 彼が, あの, 終わりの方で彼が, あの, 彼が, 彼は自分のことを話そうとしていると言い, 彼がどうやって家を探しているか話しているのので, サンドアウンタウンもあるかもしれないと言う人もいました。そしてサンドアウンタウンで, 彼はどうするか話し, その, その街には白人だけが住んでいて, だから, あの, 彼は\*\*\*。



Lesh 先生 : いいでしょう。これは間違いなく小作制度です。ゾウムシとアフリカ系アメリカ人小作人はどう結び付くのかな? その関係は何だろう? [2秒の間] マックス?

生徒 (マックス) : ゾウムシは巣を持っておらず, でも地上に\*あふれて\*いて, ちょうど彼らが働かされているその土地を小作人は実際には所有していないのと同じです。

Lesh 先生 : 確かにそういう関連性があります。そしてゾウムシは綿に何をしているのかな? [4秒の間] ゾウムシは綿に何をしているのでしょうか?

生徒 (女子) : えーと, 食べてるとか。

Lesh 先生 : そう, 綿を食べます。ゾウムシは寄生虫にすぎないのです。【ゾウムシ関連のスライドを提示する】

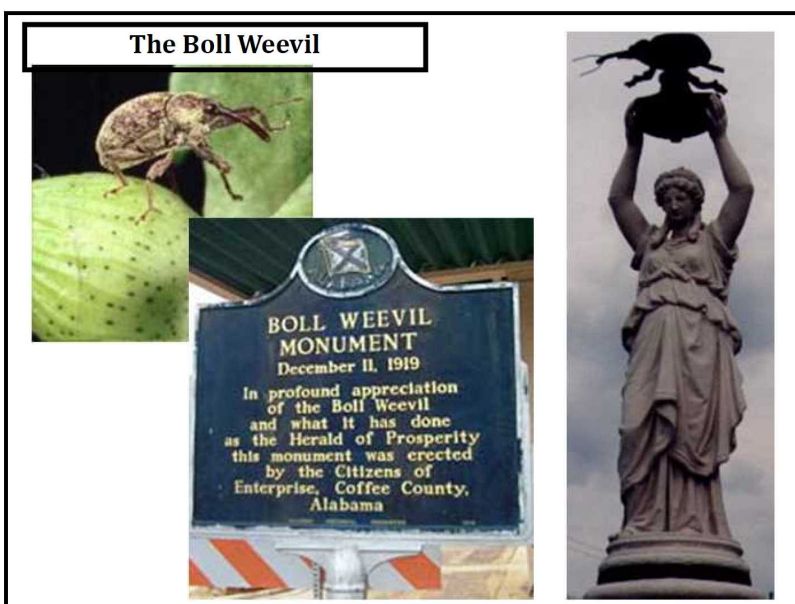
そういうことです。えー, 中の綿がはじける前の未成熟な玉の中に入り込み, すべて食べ尽くします。つまり, アフリカ系アメリカ人は売れる作物が増えますか, 減りますか?

生徒 : 減ります。

Lesh 先生 : 借金は増えますか, 減りますか?

生徒 : 増えます。

Lesh 先生 : そう, 劇的に増えます。売れなければお金が稼げません。つまり, またもとの土地に縛られることになります。えー, これは私が好きな偶然写真の一つです。南アラバマを, えー, 車で走っていると, この小さな街に出くわします。この街はゾウムシによって壊滅的な被害を被り, そこで考えたのは, ゾウムシを称える銅像を建てればゾウムシはもう綿を食べないだろうということでした。それで, ゾウムシの像を手に持った美しい自由の女神を捧げたところ, ゾウムシは綿をすべて食べてしまった。えー, それはうまくいきませんでした, これは借金の連鎖と直接的に結び付いています。[1秒の間] 次はビッグ・ビル・ブルーンジーの出番です。えー, これを全部かけます。というのは, この中には少なくとも3つのことが入っていて, これでサムは\*\*\*を考えるチャンスがもらえるね。



そこで考えたのは, ゾウムシを称える銅像を建てればゾウムシはもう綿を食べないだろうということでした。それで, ゾウムシの像を手に持った美しい自由の女神を捧げたところ, ゾウムシは綿をすべて食べてしまった。えー, それはうまくいきませんでした, これは借金の連鎖と直接的に結び付いています。[1秒の間] 次はビッグ・ビル・ブルーンジーの出番です。えー, これを全部かけます。というのは, この中には少なくとも3つのことが入っていて, これでサムは\*\*\*を考えるチャンスがもらえるね。

【歌詞のスライドを提示し, 曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪♪ 歌 (Wonder When I'll Get To Be Called A Man : Big Bill Broozny) ♪♪♪

When I was born into this world, this is what happened to me  
 I was never called a man, and now I'm fifty-three  
 I wonder when  
 I wonder when  
 I wonder when will I get to be called a man  
 Do I have to wait till I get ninety-three?  
 When Uncle Sam called me, I knowed I'd be called a real McCoy

But I got none of this, they just called me soldier boy  
 I wonder when  
 I wonder when  
 I wonder when will I get to be called a man  
 Do I have to wait till I get ninety-three?  
 When I got back from overseas, that night we had a  
 ball  
 Next day I met the old boss, he said "Boy get you  
 some overalls"

I wonder when  
 I wonder when  
 I wonder when will I get to be called a man  
 Do I have to wait till I get ninety-three?  
 I've worked on the levee camps, and axer gangs too  
 Black man's a boy, don't care what he can do  
 I wonder when  
 I wonder when  
 I wonder when will I get to be called a man  
 Do I have to wait till I get ninety-three?  
 They aid I was uneducated, my clothes were dirty and torn  
 Now I've got a little education, but I'm still a boy right on  
 I wonder when I wonder when I wonder when will I get to be  
 called a man  
 Do I have to wait till I get ninety-three?

| Wonder When Ill Get To Be Called A Man   |   |
|--|---|
| Big Bill Broozny   |   |
| When I was born into this world, this is what happened to me<br>I was never called a man, and now I'm fifty-three<br>I wonder when<br>I wonder when<br>I wonder when will I get to be called a man<br>Do I have to wait till I get ninety-three?           | I've worked on the levee camps, and axer gangs too<br>Black man's a boy, don't care what he can do<br>I wonder when<br>I wonder when<br>I wonder when will I get to be called a man<br>Do I have to wait till I get ninety-three?                         |
| When Uncle Sam called me, I knowed I'd be called a real McCoy<br>But I got none of this, they just called me soldier boy<br>I wonder when<br>I wonder when<br>I wonder when will I get to be called a man<br>Do I have to wait till I get ninety-three?    | They aid I was uneducated, my clothes were dirty and torn<br>Now I've got a little education, but I'm still a boy right on<br>I wonder when<br>I wonder when<br>I wonder when will I get to be called a man<br>Do I have to wait till I get ninety-three? |
| When I got back from overseas, that night we had a ball<br>Next day I met the old boss, he said "Boy get you some overalls"<br>I wonder when<br>I wonder when<br>I wonder when will I get to be called a man<br>Do I have to wait till I get ninety-three? |   |



**Lesh 先生**：はい、サム、南部のレコンストラクション後について、何がわかるかな？

**生徒 (サム)**：えー、要するに、黒人には、その、同じ社会的立場みたいなものがあると見なされず、つまり、彼らはみんな子どもや少年と考えられるだけで、だから、その、他の人よりもたくさんの事とかを経験しても、それでもまた前と同じで大人と見なされず、だから、つまり、他のみんなと同じだと、平等だと見なされる権利や特権がないと言っています。

**Lesh 先生**：それで、どんな社会制度がそういう関係を強制しているのかな？ [2秒の間] 宿題をちらっと見てごらん。[3秒の間] そう。

**生徒 (サム)**：一つだけ思いついたのは公民権問題です。なぜなら、彼らは、その、同じように扱われていないし、つまり、彼らは人間ではないと差別のようなことをされていたからです。

**Lesh 先生**：そして裁判所はその差別が行われるのを認めた。

**生徒 (サム)**：はい。

**Lesh 先生**：じゃあ、裁判所は基本的にどんな法律を合法だと認めたのかな？ 南部にある社会制度は何だろう？ [1秒の間] ジョン？

**生徒 (ジョン)**：黒人差別 (Jim Crow) です。

**Lesh 先生**：そう、これが、えー、黒人差別 (Jim Crow) の結果だね。アフリカ系アメリカ人は、白人をファーストネームで呼ぶことを禁じられていました。白人を「ミスター」や「ミセス」を付けて呼ばなければなりませんでした。アフリカ系アメリカ人は、売られ、戦争を戦い、そして帰って来た。それでもやはり何と呼ばれているかな？

**生徒**：小僧です。

**Lesh 先生**：小僧と呼ばれますね。小僧、こっちに来い。小僧、これをしろ。彼は対等とみなされていないので苗字がありません。えー、南部では黒人差別 (Jim Crow) がこのような異様で卑劣な人間関係を強要します。えー、私の祖父が極端な人種差別主義者だったということをまず言うておきますが、私が子どもだったとき、南部で育つというのはどんな風なのか話してくれました。祖父は、みんなそれなりにやってたと言っていました。

白人は通りのこっち側にいて、黒人は通りのそっち側。もし問題なんかが起きようものなら、互いに石を投げ合った。子どもだった彼は、「やってやる」という感じだった。さてその後、彼は、なんで彼らが通りの別



々の側にいるのかを知りました。[2 秒の間] 彼らは対等ではなく、もし白人と黒人が南部の街で同じ歩道の上に行ったら、黒人は歩道から降りて、通りの反対側に渡って白人が歩道を歩き終わるのを待つよう法的に強制されました。いつまで経っても変わらない黒人差別 (Jim Crow) に黒人は不満をもっていました。彼は何と呼ばれたかったのかな？

生徒 (女子) : 一人前の男。

Lesh 先生 : 君, あなた。小僧と呼ぶな。で, そういう曲だったのです。[2 秒の間] 次はパーチマンファームブルースの出番です。

【歌詞のスライドを提示し, 曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪♪ 歌 (Parchman Farm Blues : Bukka White) ♪♪

Judge gimme me life this morn'in  
Down on Parchman Farm  
Judge gimme me life this morn'in  
Down on Parchman Farm  
I wouldn't hate it so bad  
But I left my wife in mournin'  
Four years, goodbye wife  
Oh you have done gone  
Ooh, goodbye wife

(以下, 音楽カット)

Lesh 先生 : 残りを歌ってほしいかい? [1 秒の間]

ああ\*\*\*に違いない。はい, 何がわかったかな?

生徒 (女子) : えー, 私達は一つまり, これは, あの, 囚人労働者賃貸制度だと思います。なぜなら, この男は人を撃ったために逮捕されて, それからパーチマンファームで\*\*\*だからです。

Lesh 先生 : で, 彼は本当に撃ったのかな?

生徒 (女子) : いいえ。

Lesh 先生 : 撃っていない。彼は撃ったかもしれないと思われた。えー, 多くの場合, アフリカ系アメリカ人は街にいるという理由で本当に逮捕されますが, 何が沈んだ後ですか? [2 秒の間] そう, 日が沈むと, そこには彼らがサンセットタウン法と呼んだ法律がありました。アフリカ系アメリカ人は, その街にいてはいけないとされました。そして, もし街の中にいると逮捕されることもありました。それに—もう一度スライドを見てください—3つのうち1つ, 3人より大きな集団で立っている, [1 秒の間] あの, えー, 外にいる—あ—失礼, 外にいる, そして仕事がないと見なされる, 要するに歩き回っていることを理由に逮捕されることもありました。そして, 逮捕はいつも作物をどうしなければならぬ直前に起きたかな?

[3 秒の間] 何をするのかな?

生徒 (男子) : \*\*\*。

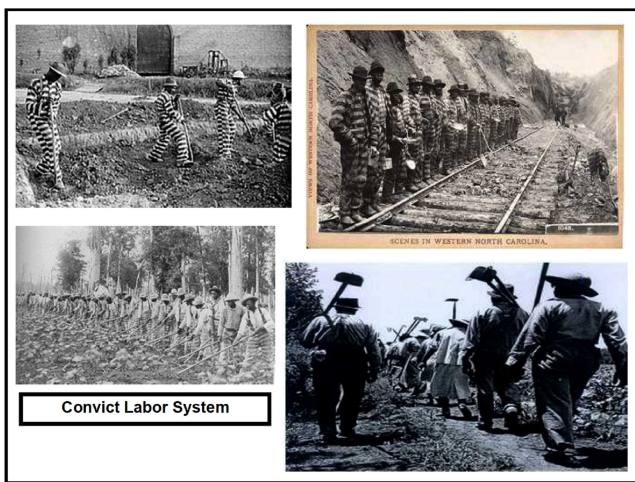
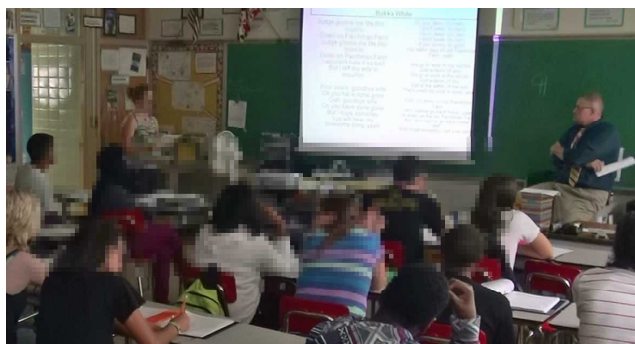
Lesh 先生 : 「完了して収める」。君達が今までに何かを栽培したことがまったくないのはわかってる。栽培を終えて収めることを表現する用語があります。サム?

生徒 (サム) : 収穫ですか?

Lesh 先生 : そう, 作物を収穫するとき, 突然, アフリカ系アメリカ人の逮捕が急増するんだ。なぜなら, 収穫時期には安い労働力が欲しいから, だから3人の集団で外にいるとか, 仕事がないように見るとかを理由に逮捕されます。そして不思議なことに作物の収穫が終わると, 彼らは簡単に釈放される。でも, どんな仕組みに戻るのか?

生徒 (女子) : 小作制度です。

| Parchman Farm Blues<br>Bukka White   |  |
|--------------------------------------|--|
| Judge gimme me life this morn'in     | Oh you, listen you men<br>I don't mean no harm   |
| Down on Parchman Farm                | Oh-oh listen you men<br>I don't mean no harm   |
| Judge gimme me life this morn'in     | If you wanna do good   |
| Down on Parchman Farm                | You better stay off old Parchman Farm, yeah  |
| I wouldn't hate it so bad            | We go to work in the mo'nin<br>Just a-dawn of day  |
| But I left my wife in mournin'       | We go to work in the mo'nin<br>Just a-dawn of day  |
| Four years, goodbye wife             | Just at the settin' of the sun<br>That's when da work is done, yeah  |
| Oh you have done gone                | Ooh, I'm down on old Parchman Farm   |
| Ooh, goodbye wife                    | I sho' wanna go back home, yeah<br>I'm down on the old Parchman Farm<br>But I sho' wanna go back home, yeah<br>But I hope someday I will over come |
| Oh you have done gone                |  |
| But I hope someday                   |  |
| You will hear my lonesome song, yeah |  |



**Lesh 先生**：そう、彼らは小作人に戻るんだ。彼らはそこで小作農として生き、えー、そしてそれが彼の歌に表現されていますね。[2秒の間] 次はライトニン・ホプキンス。

【歌詞のスライドを提示し、曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪♪ 歌 (I Worked Down On the Chain Gang : Lightin Hopkins) ♪♪♪

Yeah you know I worked on the railroad  
I even worked down on that chain gang  
Yeah you know I worked on the railroad  
Oh boy and I worked down on the chain gang  
Yeah they put me in jail when it was raining  
Honey that was the best for me  
Threw me in the jail when it was raining  
Honey and that is the best for me

(以下、音楽カット)

**Lesh 先生**：はい、ライトニン・ホプキンスは何と言っているかな？

**生徒 (男子)**：えー、労働賃貸制度です。

**Lesh 先生**：なぜそう思う？

**生徒 (男子)**：なぜなら、彼は不当に拘留され、その後、無理矢理鎖につながれて\*\*\*。

**Lesh 先生**：彼はなぜ逮捕されたのかな？

**生徒 (男子)**：それは一わかりません。

**Lesh 先生**：あれ、わかるはずだ。なぜ彼は逮捕されたのかな？

**生徒 (男子)**：ここでは、それは…。

**Lesh 先生**：いや、歌によると…。

**生徒 (男子)**：\*\*\*理由がないと…。

**Lesh 先生**：そうだ。でも、彼を逮捕した理由とされたのは？ [1秒の間] 「彼らは俺を監獄に送り込んだ」。それはどんなとき？

**生徒 (男子)**：雨です。

**生徒 (女子)**：雨です。

**Lesh 先生**：収穫期の前の晩、雨が降っているときに彼は路上にいました。言い分は、「雨が降っているときに分別のある男が外に突っ立っているなんてどうなっているんだ。面倒を見よう」ということだった。彼は逮捕された。彼は四人労働者賃貸制度に置かれた。彼は働く。おかしな話ですが、彼はその後、えー、四人労働者賃貸制度の中でも刑期がより長い鉄道建設に行きます。[1秒の間] 次はチャーリー・パットンの徴税人ブルース。これは非常に初期のブルースなので、辛抱して聞いてください。彼は一彼が話しているのは英語です。

**生徒 (男子)**：わかりました。

【歌詞のスライドを提示し、曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪ 歌 (Revenue Man Blues : Charlie Patton) ♪♪

Aw, the revenue man is ridin', boy, you'd better look out

(spoken: High sheriff ain't purrty)

Aw, the revenue man is ridin', boy, you'd better look out

(spoken: Boy, if he hollers you, you don't stop, boy)

If he hollers you, don't stop, you will likely be

| <b>I Worked Down On the Chain Gang</b><br>Lightin Hopkins  |   |
|--|---|
| Yeah you know I worked on the railroad<br>I even worked down on that chain gang<br>Yeah you know I worked on the railroad<br>Oh boy and I worked down on the chain gang<br>Yeah they put me in jail when it was raining<br>Honey that was the best for me<br>Threw me in the jail when it was raining<br>Honey and that is the best for me<br>You know the jail kept me in [from] the wet<br>I didn't have no place to stay, don't you know<br>When I workin' on the chain gang,<br>ball and chain all around my leg<br>I was workin' on the chain gang,<br>ball and chain all around my leg | I said Please don't drive me too hard, I'm an old man<br>They say We don't pay no attention to the age<br>He said Who sent you down here, boy<br>What did you break in this jail for?<br>Who sent you down here, boy<br>What did you break in this jail for?<br>He say You look like a man would kill your mother<br>(And I believe he did)<br>Oh boy what did you kill that old woman for?<br>(A sad time, and I had to cry...)<br>I said mmmmmmm mister jailer,<br>will you please sir bring me the key<br>I said mmmmmmm mister jailer,<br>will you please sir bring me the key<br>I says I just want you to open the door<br>Cause this ain't no place for me |



| <b>Revenue Man Blues</b><br>Charlie Patton   |   |
|--|---|
| Aw, the revenue man is ridin',<br>boy, you'd better look out<br>(spoken: High sheriff ain't purrty)<br>Aw, the revenue man is ridin',<br>boy, you'd better look out<br>(spoken: Boy, if he hollers you,<br>you don't stop, boy)<br>If he hollers you, don't stop,<br>you will likely be knocked out<br>Oh, a doney loves her saltwater,<br>well, she always wants a drink<br>(spoken: Got to have a drink!)<br>My doney loves saltwater,<br>she always wants a drink<br>(spoken: Boy, if they see you with<br>a bottle, though)<br>If they see you with a bottle,<br>they will almost break your neck<br>Oh, take me home to, Lord, that<br>shiny star<br>(spoken: Aw sho'!) | I say take me home to that shiny star<br>(spoken: She don't need no tellin's,<br>daddy, aw sho')<br>She don't need no tellin',<br>daddy will take you in his car<br>Oh, come on, mama, let us,<br>go to the edge of town<br>(spoken: Aw sho'!)<br>Come on, mama, let us, go to the<br>edge of town<br>(spoken: Baby, I know where<br>there's a bird's nest built at)<br>I know where there's a bird's nest,<br>built down on the ground<br>Oh, I wake up every mornin',<br>now, with a jinx all around my bed<br>(spoken: Aw sho!)<br>I wakes up every mornin',<br>with a jinx all around my bed<br>(spoken: You know I'll have them<br>jinx forever)<br>I have been a good provider,<br>but I believe I have been misled |

knocked out (以下、音楽カット)

Lesh 先生：この長い歌をどうすればいいかわからないので、ここで止めます。はい、彼は何と言っていますか？

生徒 (男子)：えーと、それは、あの、小作制度かな？

Lesh 先生：彼は小作人です。

生徒 (男子)：彼は徴税人について言っているので、僕が思うに、それは、その、作物やなんかを受け取る人のことです。たぶん。

Lesh 先生：惜しいー惜しいね。徴税って何のことだろう？

生徒 (男子)：つまり、お金ですよ？

Lesh 先生：そうです。だから徴税人はお金を取りに来た。実際はどんな男かな？ [6 秒の間] 手伝える人はいらる？ 「徴税人がお金を取りに来る」。誰のことかな？ ジョーイ？

生徒 (ジョーイ)：集めるのはーお金を集めるのは\*\*\*？

Lesh 先生：そう、まったくその通り。だからそれは…。

生徒 (ジョーイ)：税金を集める人です。

Lesh 先生：そう、税金を集める人です。彼は税金を集めに来る。不思議だけど、彼は払えるのかな？

生徒 (男子)：いいえ。

Lesh 先生：そう、彼には払うような余裕はない。彼は借金漬けで、「徴税人が通ったら気をつけろー気をつけろ。もし彼が大声でわめいても止まるな」と言っています。なぜなら、彼がお前を捕まえたら借金は払えないし、お前が行くところはどこだと？

生徒 (男子)：牢屋です。

Lesh 先生：そう、あの四人労働者賃貸制度に行かされる。そこでもう一度質問させてもらおうと、今まで確認してきたことにもとづけば、レコンストラクション後のアフリカ系アメリカ人にもっとも大きな影響を及ぼしたのはその経済的変化だと思う人は何人かな？ 経済問題？ [2 秒の間] 社会問題？ [2 秒の間] えー、選挙権を失ったこと、政治問題、公民権の剥奪？ [1 秒の間] 3つ全部？ [1 秒の間] わからない？ [1 秒の間] それが無難だね。[7 秒の間] 次の曲が最後です。チャーリー・パットンです。

【歌詞のスライドを提示し、曲をかける。この曲を担当したグループの生徒が前に一人出る】

♪♪♪ 歌 (Mississippi Boll Weevil Blues : Charlie Patton) ♪♪♪

Sees a little boll weevil keeps movin' in the,  
Lordie!

You can plant your cotton and you won't get a half  
a bale, Lordie

Bo weevil, bo weevil, where's your native home?  
Lordie

"A-Louisiana raised in Texas, least is where I was  
bred and born", Lordie

Well, I saw the bo weevil, Lord, a-circle, Lord, in  
the air, Lordie

The next time I seed him, Lord, he had his family  
there, Lordie

Bo weevil left Texas, Lord, he bid me "fare ye  
well", Lordie

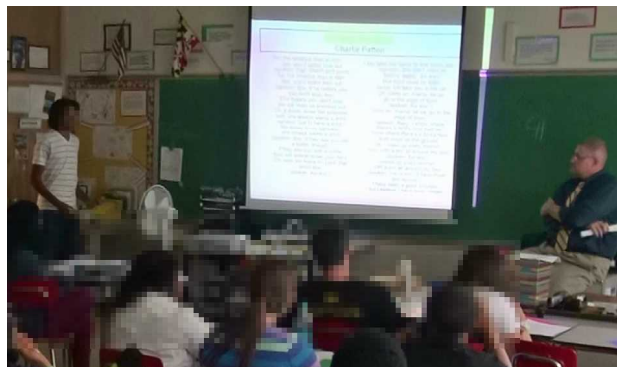
(spoken: Where you goin' now?)

I'm goin' down the Mississippi, gonna give Louisiana hell, Lordie

(spoken: How is that, boy?) (以下、音楽カット)

Lesh 先生：いいでしょう。ジョーイ、何がわかったかな？

生徒 (ジョーイ)：えー、小作制度だと思います。なぜなら、彼はあのゾウムシについて言っています。綿を食べていて、彼らにどんな影響を与えたかについて先生が話していた虫で、どうしておまえは俵半分摘むことも



| <b>Mississippi Boll Weevil Blues</b><br>Charlie Patton   |  |
|--|--|
| <p>Sees a little boll weevil keeps movin' in the, Lordie!<br/>You can plant your cotton and you won't get a half a bale, Lordie Bo weevil, bo weevil, where's your native home? Lordie "A-Louisiana raised in Texas, least is where I was bred and born", Lordie Well, I saw the bo weevil, Lord, a-circle, Lord, in the air, Lordie The next time I seed him, Lord, he had his family there, Lordie Bo weevil left Texas, Lord, he bid me "fare ye well", Lordie (spoken: Where you goin' now?) I'm goin' down the Mississippi, gonna give Louisiana hell, Lordie (spoken: How is that, boy?) Suck all the blossoms and he leave your hedges square, Lordie The next time I seed you, you know you had your family there,</p> | <p>Lordie Bo weevil meet his wife, "We can sit down on the hill", Lordie Bo weevil told his wife, "Let's trade this forty in", Lordie Bo weevil told his wife, says, "I believe I may go North", Lordie (spoken: Hold on, I'm gonna tell all about that) "Let's leave Louisiana, we can go to Arkansas", Lordie Well, I saw the bo weevil, Lord a-circle, Lord, in the air, Lordie Next time I seed him, Lord, he had his family there, Lordie Bo weevil told the farmer that "I 'tain't got ticket fare", Lordie Sucks all the blossom and leave your hedges square, Lordie Bo weevil, bo weevil, where your native home? Lordie "Most anywhere they raise cotton and corn", Lordie Bo weevil, bo weevil, "Outta treat me fair", Lordie The next time I did you had your family there, Lordie</p> |

できないんだというようなことを言っているのです、僕は\*\*\*。彼らは北のどこかに行きたいと思っています。ルイジアナを出よう、どこへでも行ける\*\*\*と思います。

**Lesh 先生：**つまり、彼らはどこかから逃げようとしている…。

**生徒 (ジョーイ)：**南部、\*特にサンダウン\*…。

**Lesh 先生：**そして特にゾウムシだね。宿題を見てください。どれが一番チェックが付いていますか？ 別のグループはどれについて一番話していましたか？

**生徒 (男子)：**小作制度です。

**Lesh 先生：**小作制度ですか？ なのに、なぜみんな経済問題と答えないのかな？ [2 秒の間] なるほど、それは明日だね。用紙を一番前に置いていってください。明日これを終わらせます。 《45:00》



(1) プレゼンテーション資料

授業のために準備されたプレゼンテーション資料。授業者は適宜、取捨選択して使用していた。

**Drill 9/9/2013**

Think back to last Friday...

The top four reasons why Reconstruction ended are...because...

Be prepared to read your answer out loud!

**Homework**

- Textbook HW, pgs. 366-373 and 473-477-- due Tuesday September 10<sup>th</sup>
- “In all things that are purely...”—Due Wednesday
- Unit test 1 (Historical Thinking and Reconstruction)---Thursday September 12<sup>th</sup>
- Drill Quiz Soon

**Spike Driver Blues**  
**Mississippi John Hurt**

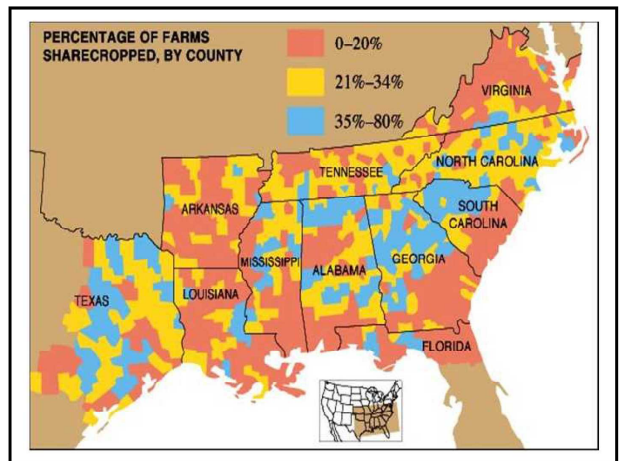
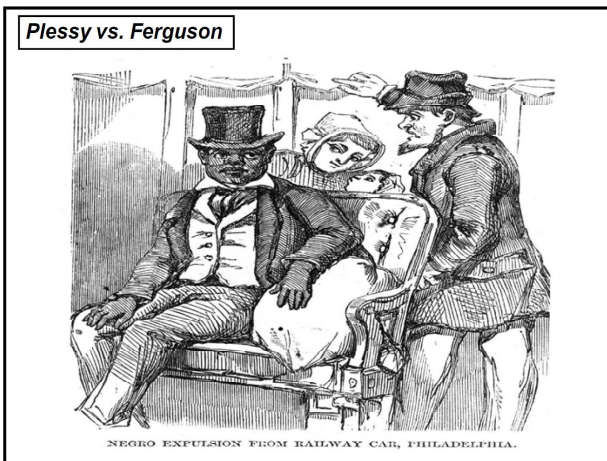
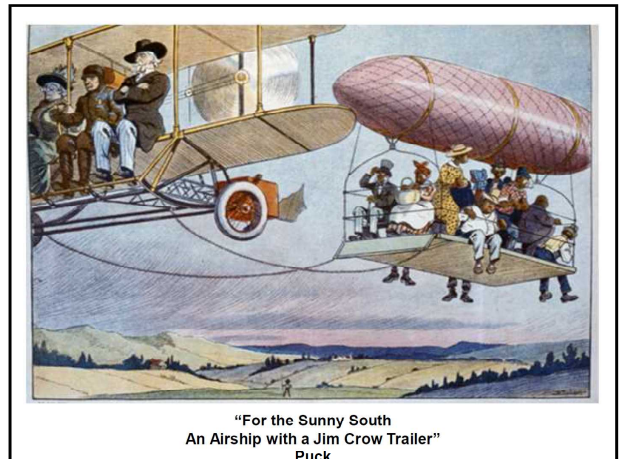
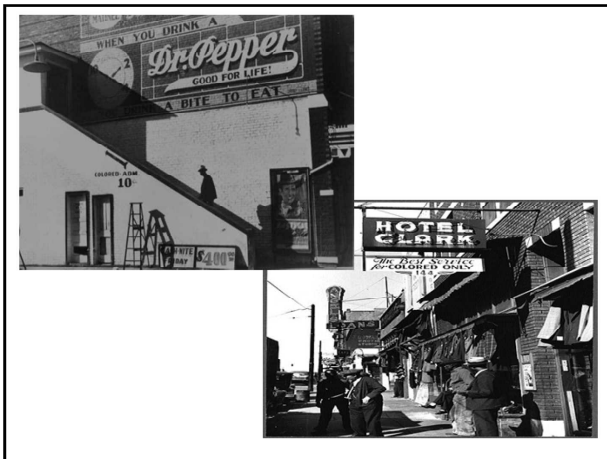
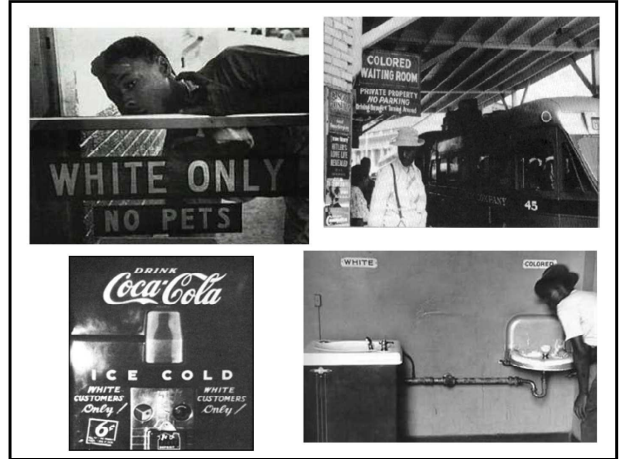
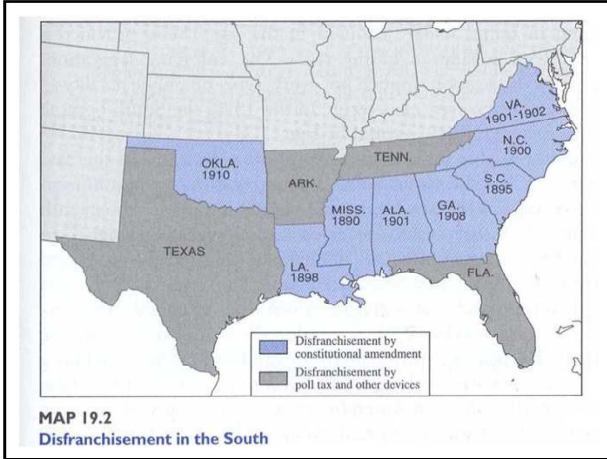
|  |   |
|--|---|
| <p>Take this hammer and carry it to the captain<br/>Tell him I'm gone, tell him I'm gone, tell him I'm gone<br/>Take this hammer and carry it to the captain<br/>Tell him I'm gone, tell him I'm gone, tell him I'm gone</p> <p>I don't want your cold iron shackles<br/>Round my leg, round my leg, round my leg<br/>I don't want your cold iron shackles<br/>Round my leg, round my leg, round my leg</p> <p>It's a long way from Colorado<br/>To my home, to my home, to my home<br/>It's a long way from Colorado<br/>To my home, to my home, to my home</p> | <p>This is the hammer that killed John Henry<br/>Won't kill me, won't kill me, won't kill me<br/>This is the hammer that killed John Henry<br/>Won't kill me, won't kill me, won't kill me</p> <p>Take this hammer and carry it to the captain<br/>Tell him I'm gone, tell him I'm gone<br/>This is the hammer and carry it to the captain<br/>Tell him I'm gone, tell him I'm gone</p> |
|--|---|

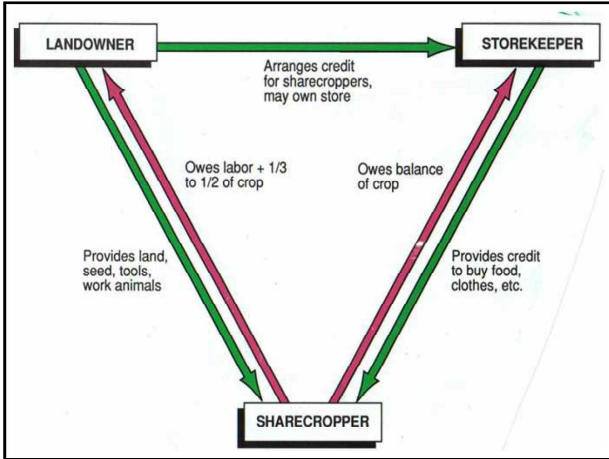
The following is a list of actions taken towards African Americans after the Compromise of 1877. Examine each and label them with a **D** if they disenfranchised (took the right to vote away) African Americans, **S** if they restricted the social interactions of the races, or a **\$** restricted the ability of African Americans to succeed economically.

|  |
|--|
| <b>Convict Labor Lease System:</b> After being arrested for such crimes as vagrancy (being somewhere public without being able to prove you had a reason to be there), selling cotton after sundown, speaking rudely around women, being in groups of three or more on a city street, or cursing these convicts were then leased to mine owners, factories, cotton and tobacco plantation owners, levee builders and other owners of manual labor jobs. The convicts worked for free and were beaten, whipped, starved, and forced to work in extremely unsafe conditions. The majority of convict laborers were African Americans.        |
| <b>Jim Crow Laws:</b> Named after a popular minstrel show in the 1840's, these laws restricted the use of public facilities such as hospitals, parks, voter fontaines, theaters, streetcars, ballparks, billies for swimming in cemeteries, trolley banks, cemeteries, amusement parks, etc.   |
| <b>Poll Tax:</b> Imposed by southern states, required all voters to pay a tax 8 months prior to voting and then present proof of having paid the tax.  |
| <b>Grandfather Clause:</b> Imposed by southern states, the clause stated that only people who had voted prior to 1867, or whose relatives had voted prior to this date, could vote.<br><i>Howes Test:</i> A test of written language imposed by southern states, to insure that all voters were "qualified."   |
| <b>Civil Rights Cases (1875):</b> The Court held that Congress lacked the constitutional authority under the enforcement provisions of the Fourteenth Amendment to outlaw racial discrimination by private individuals and organizations, rather than state and local governments. More particularly, the Court held that the Civil Rights Act of 1875, which provided that discrimination in public accommodations was unconstitutional.  |
| <b>Plessy v. Ferguson (1896):</b> The Supreme Court declared that separate facilities based on race were to be considered equal and therefore constitutional.  |
| <b>United States v. Cruikshank (1875):</b> The Supreme Court declared that the 14 <sup>th</sup> Amendment only protected citizens from discrimination by state governments, not from discrimination by private individuals. Therefore, the Court stated that the 14 <sup>th</sup> Amendment did not give the federal government the right to punish whites that oppressed blacks.  |
| <b>Slaughterhouses Cases:</b> The 14 <sup>th</sup> Amendment protected the rights provided by citizenship but civil rights were provided by the states and the court ruled that the 14 <sup>th</sup> Amendment did not apply to the states.  |
| <b>White Primaries:</b> During this period, the South was totally under the political control of the Democratic Party. This meant that the general election was far less important than the Democratic primary, in which the Democratic candidates were selected. With no Republican opposition, whoever won the primary was sure to win the election. By declaring the Democratic Party primary the internal election of a private organization that could and did exclude blacks.  |
| <b>Sundown Towns:</b> A town that is or was purposely all-white. Residents were often systematically excluded from living in or sometimes even passing through these communities after the sun went down. This allowed mobs and vigilantes to provide unskilled labor during the day. Sundown towns existed throughout the nation.   |
| <b>Understanding Clause:</b> Passed by southern governments and required voters to either read a section of the state constitution or explain its meaning or be able to understand that section when it was read to them.  |
| <b>Share Cropping:</b> Tenant farming (Sharecropping is an agreement in which a worker provides farm labor in exchange for on farm housing. The cropper brought to the farm only his own and his family's labor. The landlord, who generally also advanced credit to meet the living expenses of the cropper family, provided most other requirements—land, animals, equipment and seed. Most croppers worked under the close direction of the landlord, and he marketed the crop and kept accounts. Normally in return for their work they received a share of the money realized. From this share was deducted the debt to the landlord. |
| <b>Crop Lien System:</b> The crop lien system allowed farmers to receive food, supplies, seeds, etc. for credit from the local merchant. Farmers then paid this debt back after their crop was harvested and sold. The amount of credit that was received was based on the estimated value of the crop. When the crop was harvested the local merchant determined the value of the crop, subtracted it from the debt owed and then provided more supplies for the coming year. This usually resulted in continuous debt for the farmers.   |

- Poll tax
- Literacy test
- Grandfather clause
- Understandings test

- Disenfranchisement policies reduced black voting in the South by 62 percent.
- In some states, black voting is nearly eliminated.
- In Louisiana, black vote reduced from 130,334 in 1896 to 1,342 in 1904 – a reduction of 99%





**THE CROP LIEN SYSTEM**  
**MATT BROWN (A Black Mississippi Sharecropper)**  
 January 1892 - January 1893

Previous debt: \$226.84

**Expenditures for 1892**

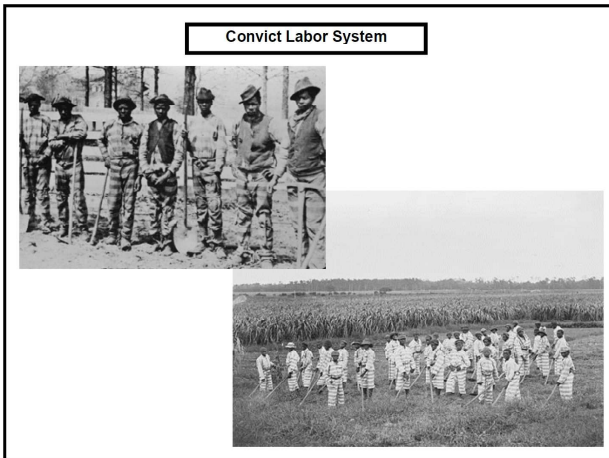
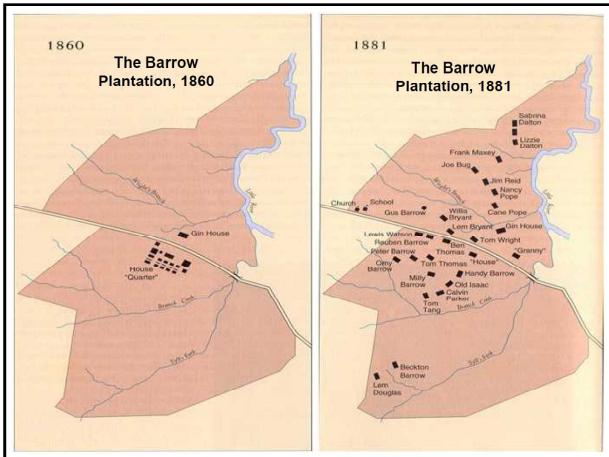
- Food \$ 35.13
- Clothing \$ 29.45
- Household \$173.66
- Drugs \$ 0.55
- Cash Loan \$ 4.00
- Miscellaneous \$112.81

**TOTAL EXPENDITURES \$355.60**

**Total Indebtedness (Debt + Expenditures) = -\$582.44**

**Income on crops = \$171.12**

**BALANCE (Total Indebtedness-Income): = - \$411.32**



**When Can I change my Clothes**  
**Bukka White**

Never will forget that day  
 When they had me in Parchman Jail  
 Would no one even come and go my bail  
 I wonder how long  
 Before I can change my clothes?  
 I wonder how long  
 'Fore I can change my clothes?

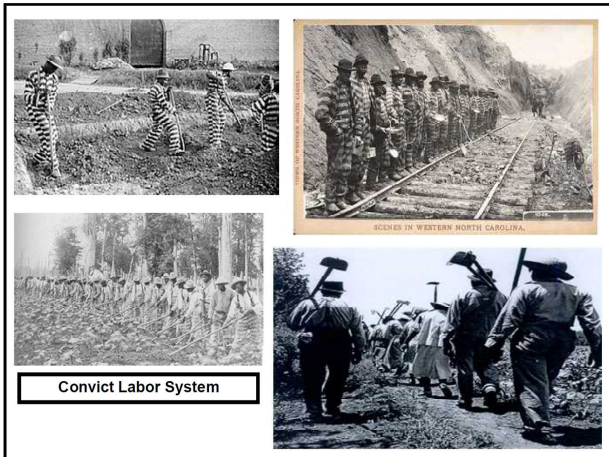
So many days I would be sittin' down  
 I would be sittin' down lookin' down on  
 my clothes  
 I wonder how long  
 Before I can change my clothes?  
 I wonder how long  
 'Fore I can change my clothes

So many days when the day would be cold  
 They would car' me out in the rain and cold  
 I wonder how long  
 Before I can change my clothes?  
 I wonder how long  
 'Fore I can change my clothes?

So many days when the day would be cold  
 You can stand and look at these convict toes  
 I wonder how long  
 Before I can change my clothes?  
 I wonder how long  
 'Fore I can change my clothes?

So many days I would be  
 Walkin' down the road  
 I can hardly walk for lookin' down on my clothes  
 I wonder how long  
 Before I can change my clothes?  
 I wonder how long  
 'Fore I can change my clothes

Never will forget that day  
 When they taken my clothes  
 Taken my citizen's clothes  
 And throwed them away  
 I wonder how long  
 Before I can change my clothes?  
 I wonder how long  
 'Fore I can change my clothes



**Pick a Bale of Cotton---Leadbelly**

oh lord, pick a bail of cotton  
 oh lord, pick a bail a day  
 oh lord, pick a bail of cotton  
 oh lord, pick a bail a day  
 jump down shake around pick a bail of cotton  
 jump down shake around pick a bail a day  
 jump down shake around pick a bail of cotton  
 jump down shake around pick a bail a day  
 me and meg pick a bail of cotton  
 me and meg pick a bail a day  
 me and meg pick a bail of cotton  
 me and meg pick a bail a day

Jump down, turn around to pick a bale of cotton  
 Jump down, turn around to pick a bale of cotton.  
 cho: Oh Lordy, pick a bale of cotton,  
 Oh Lordy, pick a bale a day.  
 That nigger from Shiloh can pick a bale of cotton  
 That nigger from Shiloh can pick a day.  
 Me and my gal can pick etc.  
 Me and my wife etc.  
 Me and my buddy etc.  
 Me and my poppa etc.  
 Takes a might big man to etc.



**How Much Does a Bale of Cotton Weigh?**

**Boll Weevil---Leadbelly**

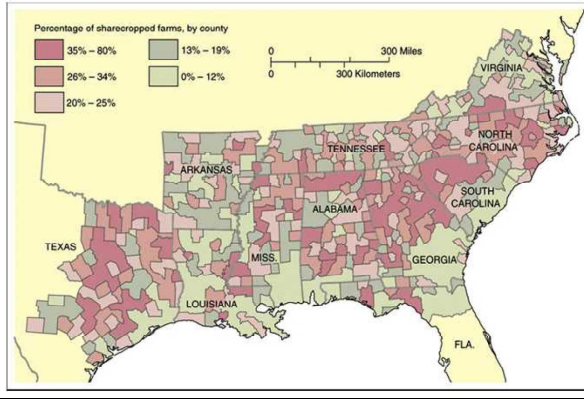
you can talk about the latest  
 the latest of your own  
 these boll weevils  
 they will rob you of a home  
 they are looking for a home  
 they are looking for a home  
 the first time I seen a boll weevil  
 he was sitting on the square  
 the next time I seen a boll weevil  
 he had his whole family there  
 they are looking for a home  
 they were looking for a home  
 they are looking for a home  
 they are looking for a home  
 they are looking for a home  
 they are looking for a home  
 they was looking for a home  
 the farmer he took the boll weevil  
 put him on the ice

the boll weevil says to the farmer  
 you treat me mighty nice  
 and I will have a home  
 I will have a home  
 the old man said to the old lady  
 what do you think of that  
 these boll weevils got into my brand new Stetson hat  
 and it's full of holes  
 yeah it's full of holes  
 alright, yeah it's full of holes  
 well it's full of holes  
 yeah it's full of holes  
 well it's full of holes  
 alright now this next verse is about myself  
 and when I'm done I hope you'll sing along with me on  
 "he's looking for a home"  
 I said if anybody asks you people  
 who sang you this song  
 you tell 'em it's jackie white  
 he's done been here and gone  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home  
 he's looking for a home

**The Boll Weevil**



## The One Crop Cotton Economy, 1886



## Wonder When Ill Get To Be Called A Man

**Big Bill Broozny**

When I was born into this world, this is what happened to me  
I was never called a man, and now I'm fifty-three  
I wonder when I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?  
When Uncle Sam called me, I knowed I'd be called a real McCoy  
But I got none of this, they just called me soldier boy  
I wonder when I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?  
When I got back from overseas, that night we had a ball  
Next day I met the old boss, he said "Boy get you some overalls"  
I wonder when I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?

I've worked on the levee camps, and axer gangs too  
Black man's a boy, don't care what he can do  
I wonder when I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?  
They aid I was uneducated, my clothes were dirty and torn  
Now I've got a little education, but I'm still a boy right on  
I wonder when I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?

## Parchman Farm Blues

**Bukka White**

Judge gimme me life this morn'in  
Down on Parchman Farm  
Judge gimme me life this morn'in  
Down on Parchman Farm  
I wouldn't hate it so bad  
But I left my wife in mournin'  
Four years, goodbye wife  
Oh you have done gone  
Ooh, goodbye wife  
Oh you have done gone  
But I hope someday  
You will hear my lonesome song, yeah

Oh you, listen you men  
I don't mean no harm  
Oh-oh listen you men  
I don't mean no harm  
If you wanna do good  
You better stay off old Parchman Farm, yeah  
We go to work in the mo'nin  
Just a-dawn of day  
We go to work in the mo'nin  
Just a-dawn of day  
Just at the settin' of the sun  
That's when da work is done, yeah  
Ooh, I'm down on old Parchman Farm  
I sho' wanna go back home, yeah  
I'm down on the old Parchman Farm  
But I sho' wanna go back home, yeah  
But I hope someday I will over come

## I Worked Down On the Chain Gang

**Lightin Hopkins**

Yeah you know I worked on the railroad  
I even worked down on that chain gang  
Yeah you know I worked on the railroad  
Oh boy and I worked down on the chain gang  
Yeah they put me in jail when it was raining  
Honey that was the best for me  
Threw me in the jail when it was raining  
Honey and that is the best for me  
You know the jail kept me in [from] the wet  
I didn't have no place to stay, don't you know  
When I workin' on the chain gang,  
ball and chain all around my leg  
I was workin' on the chain gang,  
ball and chain all around my leg

I said Please don't drive me too hard, I'm an old man  
They say We don't pay no attention to the age  
He said Who sent you down here, boy  
What did you break in this jail for?  
Who sent you down here, boy  
What did you break in this jail for?  
He say You look like a man would kill your mother  
(And I believe he did)  
Oh boy what did you kill that old woman for?  
(A sad time, and I had to cry...)  
I said mmmmmmm mister jailer,  
will you please sir bring me the key  
I said mmmmmmm mister jailer,  
will you please sir bring me the key  
I says I just want you to open the door  
Cause this ain't no place for me

## Mississippi Boll Weevil Blues

**Charlie Patton**

Sees a little boll weevil keeps movin' in the, Lordie!  
You can plant your cotton and you won't get a half a bale, Lordie Bo weevil, bo weevil,  
where's your native home? Lordie "A-Louisiana raised in Texas, least is where I was bred and born", Lordie  
Well, I saw the bo weevil, Lord, a-circle, Lord, in the air, Lordie The next time I seed him, Lord, he had his family there, Lordie Bo weevil left Texas, Lord, he bid me "fare ye well", Lordie (spoken: Where you goin' now?) I'm goin' down the Mississippi, gonna give Louisiana hell, Lordie (spoken: How is that, boy?) Suck all the blossoms and he leave your hedges square, Lordie The next time I seed you, you know you had your family there,

Lordie Bo weevil meet his wife, "We can sit down on the hill", Lordie Bo weevil told his wife, "Let's trade this forty in", Lordie Bo weevil told his wife, says, "I believe I may go North", Lordie (spoken: Hold on, I'm gonna tell all about that)  
"Let's leave Louisiana, we can go to Arkansas", Lordie Well, I saw the bo weevil, Lord a-circle, Lord, in the air, Lordie Next time I seed him, Lord, he had his family there, Lordie Bo weevil told the farmer that  
"I 'tain't got ticket fare", Lordie Sucks all the blossom and leave your hedges square, Lordie Bo weevil, bo weevil, where your native home? Lordie "Most anywhere they raise cotton and corn", Lordie Bo weevil, bo weevil, "Outta treat me fair", Lordie The next time I did you had your family there, Lordie

## Revenue Man Blues

**Charlie Patton**

Aw, the revenue man is ridin', boy, you'd better look out (spoken: High sheriff ain't purrry Aw, the revenue man is ridin', boy, you'd better look out (spoken: Got to have a drink!) My doney loves saltwater, she always wants a drink (spoken: Boy, if they see you with a bottle, though) If they see you with a bottle, they will almost break your neck Oh, take me home to, Lord, that shiny star (spoken: Aw sho'!)

I say take me home to that shiny star (spoken: She don't need no tellin's, daddy, aw sho') She don't need no tellin', daddy will take you in his car Oh, come on, mama, let us, go to the edge of town (spoken: Aw sho') Come on, mama, let us, go to the edge of town (spoken: Baby, I know where there's a bird's nest built at) I know where there's a bird's nest, built down on the ground Oh, I wake up every mornin', now, with a jinx all around my bed (spoken: Aw sho') I wakes up every mornin', with a jinx all around my bed (spoken: You know I'll have them jinx forever) I have been a good provider, but I believe I have been misled

**Spike Driver Blues**  
Mississippi John Hurt

Take this hammer and carry it to the captain  
Tell him I'm gone, tell him I'm gone,  
Tell him I'm gone, tell him I'm gone  
Take this hammer and carry it to the captain  
Tell him I'm gone, tell him I'm gone,  
Tell him I'm gone, tell him I'm gone

I don't want your cold iron shackles  
Round my leg, round my leg, round my leg  
I don't want your cold iron shackles  
Round my leg, round my leg, round my leg

It's a long way from Colorado  
To my home, to my home, to my home  
It's a long way from Colorado  
To my home, to my home, to my home

This is the hammer that killed John Henry  
Won't kill me, won't kill me, won't kill me  
This is the hammer that killed John Henry  
Won't kill me, won't kill me, won't kill me

Take this hammer and carry it to the captain  
Tell him I'm gone, tell him I'm gone  
Tell him I'm gone, tell him I'm gone  
This is the hammer and carry it to the captain  
Tell him I'm gone, tell him I'm gone  
Tell him I'm gone, tell him I'm gone

**Strange Fruit**  
by Robert Meeropol

Southern trees bear strange fruit,  
Blood on the leaves and blood at the root,  
Black bodies swinging in the southern breeze,  
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant south,  
The bulging eyes and the twisted mouth,  
Scent of magnolias, sweet and fresh,  
Then the sudden smell of burning flesh.

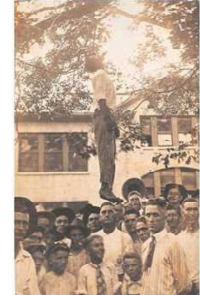
Here is the fruit for the crows to pluck,  
For the rain to gather, for the wind to suck,  
For the sun to rot, for the trees to drop,  
Here is a strange and bitter crop.



Photograph from Britannica.com

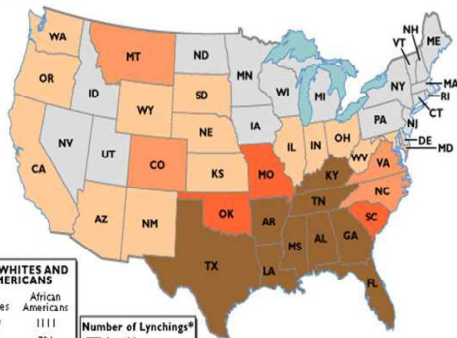


"Well John - This is a token of a great day we had in Dallas, March 3, a negro was hung for an assault on a three year old girl. I saw this on my noon hour. I was very much in the bunch. You can see the negro hanging on a telephone pole."



This was made in the court yard in Center, Texas. He is a 16 year old Black boy. He killed Earl's grandma. She was Florence's mother. Give this to Bud. From Aunt Myrtle."

**Lynchings, 1890-1920**



**LYNCHING OF WHITES AND AFRICAN AMERICANS**

| Period        | Whites     | African Americans |
|---------------|------------|-------------------|
| 1890-1899     | 429        | 1111              |
| 1900-1909     | 94         | 791               |
| 1910-1920     | 61         | 621               |
| <b>TOTALS</b> | <b>645</b> | <b>2488</b>       |

Source: Historical Statistics of the United States

**Number of Lynchings\***

|             |
|-------------|
| 0 to 20     |
| 20 to 60    |
| 60 to 100   |
| 100 to 200  |
| 200 or more |

\*Note: State figures are based on 1882-1946 statistics  
Source: Negro Year Book, 1941-46

- Reproving white youth
- Grave robbery
- Political activity
- Acted suspiciously
- Hiding in girl's room
- Political causes
- Aided in lynching
- Hiding under bed
- Praised murderer
- Aiding outlaw
- Horse theft
- Preaching Mormonism
- Altercation
- Improper with white girl
- Quarrel with white man
- Arrested a coal miner
- In company of white woman
- Quarrelling
- Incendiary (arson)
- Race hatred
- Attacked teacher
- Incendiary language
- Race prejudice
- Attacking children (girls)
- Indecent proposals
- Railroad striker
- Attempted train wrecking
- Indolence
- Refused information
- Bad reputation
- Injuring livestock
- Refused to aid lynch posse

- Barn-burning
- Insulted letter to woman
- Reported moonshiners
- Being foreign worker
- Insulted white woman
- Seditious utterance
- Being of bad character
- Insulting notes
- Woman
- Sexual molestation
- Bit off man's chin
- Insurrection
- Illeged girl
- Boasting at farmer
- Boasting about race riot
- Intimate with white woman
- Shot man & adultery
- Child abuse
- Invaded girl's chamber
- Shot men
- Cohabitation
- jaillbreak
- Slapped white boys
- Keeping white woman
- Son of murderer
- Conflict over fishing rights
- Knowledge of theft
- Spouse abuse
- Counterfeiting
- Larceny
- Strike activity
- Criticized mob

- Lived with white woman
- Suing white man
- Cursed white woman
- Making indecent remarks
- Swindling
- Outrage of woman
- Maltreatment of woman
- Theft
- Miscegenation
- Threatening to give evidence
- Dangerous character
- Mistaken identity
- Threats to kill
- Daughter of murderer
- Moon shining
- To prevent evidence
- Defending rapist
- Mother of arsonists
- Train wrecking
- Desperado
- Obscene language
- Trouble with white man
- Disorderly conduct
- Obscene phone call
- Turned State's evidence
- Dynamiting
- Operated bordello
- Unwise remarks
- Dynamiting house
- Outrage of girl
- Violated a ferry law
- Blamed with white girl
- Outraged young girl

(2) 生徒配付資料

①前時までの授業（宿題も含む）で使用していた資料

## **‘Strange Fruit’: The Death of Reconstruction and the Birth of Jim Crow**

Read the following story taken from an oral history of An African American family that lived during the 1890s and then, **on a separate sheet of paper**, answer the questions that follow the story. Be prepared to discuss this story in class tomorrow. Be aware that the language used in the story, although not appropriate today, is the language that was used during the time period and is taken verbatim from the interview. Also, the story is sad so be prepared.

The pine-board shack in which Charlie Holcombe spent his childhood in the late nineteenth century rested on top of a red clay hill about a quarter of a mile from the main road in Sampson County, North Carolina. His father, a tenant tobacco farmer, rose each morning at four o'clock, laid the logs for a fire, and roused the children, while Charlie's mother prepared a breakfast consisting of a pot of grits and a slab of salt pork. It was important to be in the field at sunup during the growing season, as the soil was poor and the labor that much more demanding. They worked until sundown.

Grandfather Holcombe did not work in the field; he had "de miseries" in his back and walked with a stick. But he performed other chores, slopping the hogs and feeding the chickens. Charlie Holcombe, considered too young and frail to fork in the fields, helped his grandfather with the chores and often accompanied him to the nearby creek to catch "a mess o' catfish" for supper. As they sat there, waiting for the fish to bite, Grandfather would "do a heap o' thinkin'." And sometimes he shared his thoughts with Charlie, his youngest grandson, often imparting practical lessons drawn from his own life on how a black boy might hope to survive in the South less than half a century after emancipation.

Charlie remembered one lesson in particular. After catching a large catfish, Grandfather Holcombe toyed with it for a time, admonishing his grandson to watch him. He carefully lifted the fish out of the creek, let it thrash about, then lowered the line and returned the fish to the water. It would swim again, but not for long. Grandfather suddenly pulled it out on the bank, where it thrashed about until it died. "Son," his grandfather observed, "a catfish is a lot like a nigger. As long as he is in his mudhole he is all right, but when he gits out he is in for a passel of trouble. You 'member dat, and you won't have no trouble wid folks when you grows up."

Neither Charlie's father nor his grandfather had owned the land they worked. But as a young man Charlie Holcombe aspired to improve himself and be independent of whites, and he possessed an abundance of confidence about his ability to succeed. He vowed to break with a bleak past of arduous and mostly unrewarded labor. "I thought I could manage my business better and dat I was gonna be able to own a place o' my own someday...I was a high-minded young nigger and was full of git-up-and-git. Dey wan't nothin' in de world dat I didn't think I could do, and I didn't have no patience wid niggers what didn't look for nothin' but sundown and payday." After his parents died, Charlie moved to Johnston County, North Carolina, took a job on public works, saved some money, and married. In 1909 he settled down on a farm, determined to make it his own. But like so many aspiring young blacks- the children and the grandchildren of slaves- he confronted formidable obstacles in his struggle to be independent. "Dey was always sumptin' come along and knocked de props from under my plans." That "sumptin'" might be the worms, rust, or blight consuming the tobacco plants or, more often than not, poor and declining prices and the rigid controls exerted by white men over black income. The only certainty was that by the time the landlord had taken his share and deducted the cost of the fertilizer and the money or credit advanced he had made, "dey wan't but jist enough to carry on till de nex' crop."

But Charlie persisted, and one year he seemed primed to break out of this cycle of indebtedness. After selling his tobacco and settling with the landlord, he had something for himself- or so he thought. That was when "the man" called him back and told him he had underestimated the amount Charlie owed him for warehouse charges. The tactic was all too familiar, and Charlie's inability to read the books made and legal protest impossible. "I knowed it wadn't right, and it made me so mad I jist hit him in de face as hard as I could. Den I kinda went crazy and might nigh beat him to death." The judge sentenced Charlie to a year's labor on the roads- a lenient sentence for an interracial altercation. His wife and children did what they could to make a crop, but was not enough to meet expenses. The landlord agreed to carry them over, and it took Charlie three years to pay him back. "By that time I knowed it wan't no use for me to try to ever make anything but jist a livin'."

Although Charlie Holcombe made his accommodation, he wanted something better for his oldest son, Willie. "I was 'termined my oldest chile was gonna hab a chance in dis world, and I sent him all de way through high school." That was more education than any Holcombe had known. But after completing high school, Willie wanted to go to college, arguing that it would enable him to improve his economic prospects significantly. At considerable sacrifice, the Holcombes sent their son to the Agricultural and Technical College of North Carolina in Greensboro. Willie worked hard, made good grades, and in the summer returned to help his parents with the crop. He would take the tobacco to market, carefully scrutinize the accounts, and invariably return with money in his pocket. As Willie progressed in college, however, his horizon widened and he became more ambitious. Increasingly dissatisfied with the tobacco business, he told his father this was no future for a black man with an education. He did not want to return to the farm. "Dat hurt me," Charlie Holcombe confessed. "'cause I had counted on Willie helpin' me, but I wanted him to do what he thought was best." Willie Holcombe graduated near the top of his class. That, remembered Charlie, "was when de trouble started."

Despite his education, Willie found few opportunities open to him. He returned home from college, disillusioned with his life and bitter over his limited prospects. When he "started settin' around and drinkin' and gittin' mean," Charlie tried to reason with him, but little he could say would alleviate the disappointment and frustration. That fall Willie took a load of

tobacco to the warehouse and returned home angry and sullen; the next day he insisted on taking another load to the warehouse. Near dinnertime he had not yet returned. A neighbor finally appeared to inform Charlie that there had been a fight at the warehouse involving Willie. When Charlie reached the scene, he spotted his son lying on the ground, a puddle of blood around his head, and a group of white men standing nearby. "I knowed he was dead de minute I seed him." For a while Charlie just stood there, not knowing what to do. He looked at the crowd and could not find a friendly or sympathetic face. "Right den I knowed dey wan't no use to ax for no he'p and dat I was jist a pore nigger in trouble." Holding Willie in his arms, Charlie could see that his son's head had been bashed in. "Dey was tears runnin' down my cheeks and droppin' on his face and I couldn't he'p it." He placed his son in the wagon, tied the mule behind it, and began his journey down the road. Reaching home, he washed Willie's head and dressed him in his best suit. Charlie and Dillie Holcombe then buried their son at the foot of the big pine tree near the well and planted some grass on the grave.

Charlie Holcombe was never the same again. The spirit had had once shown in his determination to succeed no longer animated him. "For a long time atter dat I couldn't seem to git goin', and dey was a big chunk in de bottom o' my stummick dat jist wouldn't go away. I would go out at night and sit under de pine by Willie's grave, and listen to de win' swishin' in de needles, and I'd do a lot o' thinkin'." He knew his son had been killed because of an argument, no doubt over the "settlin' price" for the tobacco Willie had delivered. But Charlie blamed himself for his son's death. He had failed to heed his grandfather's admonition. "I got to hinkin' 'bout what gran'pappy said 'bout de catfish, and I knowed dat was de trouble wid Willie. He had stepped outen his place when he got dat eddycation. If I'd kept him here on de farm he woulda been all right. Niggers has got to l'arn dat dey ain't like white folks, and never will be, and no amount o' eddycation can make 'em be, and dat when dey gits outen dere place dere is gonna be trouble." When in subsequent years Charlie would encounter some "young bucks" dissatisfied with their lives and wanting to "cut loose and change," he would listen to them, then take them out to see Willie's grave.

No other Holcombe child would be sent to college. They all settled down with their families and accommodated to the New South in the same way their father- and grandfather- had accommodated. They went about the business of surviving. "Dey don't hab much, but dey is happy," Charlie Holcombe said of his remaining children, the advice of his grandfather still vivid in his mind. "Niggers is built for service, like a mule, and dey needn't 'spect nothin' else...A nigger's place is in de field and de road and de tunnel and de woods, wid a pick or shovel or ax or hoe or plow. God made a nigger like a mule to be close to nature and git his livin' by de sweat o' his brow like de Good Book says." Resigned to his "place," Charlie no longer worried that much about the price his tobacco might bring him. The children came by occasionally to help him with the crops. He now had ample time to engage in his own "heap o' thinkin'," and his final years were increasingly reflective. Sitting by the fireplace, his mind often wandered back to his childhood. "And I 'member how my gran'pappy used to...take me fishin' wid him. Seems like when a feller thinks back he only 'members de good parts."

The story of Charlie Holcombe evokes the contradictions of black life and coming of age in the New South- the initial hops and aspirations, the often heightened expectations, as well as the frustrations, the terrors, the tensions, the betrayals, and the necessary accommodations. What came to be impressed on several generations of black Southerners- the first born in freedom and coming to maturity in the 1890s and the early twentieth century- was the material, political, and military superiority of white people, the extraordinary power white men and women wielded over black lives and prospects in virtually all phases of daily life. "The only thing that you would be thinking of," remembered Ardie Clark Halyard, was "that they were the ones that had everything." And they maintained their dominance, she sensed, because "all the time...they were taking advantage- you could see that."

The New South into which a new generation of African Americans would be born had clearly drawn racial boundaries and modes of behavior based on centuries of enforced custom and thought. Every black child would come to appreciate the terrible unfairness and narrowness of that world- the limited options, the need to curb ambitions, to contain feelings, and to weigh carefully every word, gesture, and movement when in the presence of whites. To learn to live with this kind of harsh reality became no less than a prerequisite for survival. "In this perilous world," Benjamin Mays recalled of his childhood in rural South Carolina, "if a black boy wanted to live a halfway normal life and die a natural death he had to learn early the art of how to get along with white folks." Any deviation from white expectations invited instant and often violent reprisals.

**Source: Litwack, Leon. *Trouble in Mind: Black Americans in the Age of Jim Crow.***

1. What is your reaction to the advice that Grandfather Holcombe gave to Charlie in the third paragraph?
2. How was Willie different from his Father Charlie and Grandfather?
3. What is your reaction the fate of Willie Holcombe?
4. What seems to be the overall message behind the life stories of the Holcombe family?
5. What is your overall reaction to the story? Why?

## ‘Strange Fruit’: The Death of Reconstruction and the Birth of Jim Crow

The following is a list of actions taken towards African Americans after the Compromise of 1877. Examine each and label them with a **D** if they disenfranchised (took the right to vote away) African Americans, and **S** if they restricted the social interactions of the races, or a **\$** restricted the ability of African Americans to succeed economically. Also, use a **!** for anything that surprises you and a **?** for anything you do not understand.

| Label | Action  |
|-------|---|
|       | <b>Convict Labor Lease System:</b> After being arrested for such crimes as vagrancy (being somewhere public without being able to prove you had a reason to be there), selling cotton after sundown, speaking rudely around women, being in groups of three or more on a city street, or cursing these convicts were then leased to mine owners, factories, cotton and tobacco plantation owners, levee builders and other owners of manual labor jobs. The convicts worked for free and were beaten, whipped, starved, and forced to work in extremely unsafe conditions. The majority of convict laborers were African Americans.       |
|       | <b>Jim Crow Laws-</b> Named after a popular minstrel show in the 1840’s, these laws restricted the use of public facilities such as hospitals, parks, water fountains, theaters, streetcars, ballparks, bibles for swearing in ceremonies, blood banks, cemeteries, amusement parks, etc.   |
|       | <b>Poll Tax:</b> Imposed by southern states, required all voters to pay a tax 8 months prior to voting and then present proof of having paid the tax.   |
|       | <b>Grandfather Clause:</b> Imposed by southern states, the clause stated that only people who had voted prior to 1867, or whose relatives had voted prior to this date, could vote.   |
|       | <b>Literacy Test:</b> A test of written language, imposed by southern states, to insure that all voters were “qualified.”   |
|       | <b>Civil Rights Cases (1875):</b> The Court held that Congress lacked the constitutional authority under the enforcement provisions of the Fourteenth Amendment to outlaw racial discrimination by private individuals and organizations, rather than state and local governments. More particularly, the Court held that the Civil Rights Act of 1875, which provided that discrimination in public accommodations was unconstitutional.   |
|       | <b>Plessy v. Ferguson (1896):</b> The Supreme Court declared that separate facilities based on race were to be considered equal and therefore constitutional.   |
|       | <b>United States v. Cruickshank (1873):</b> The Supreme Court declared that the 14 <sup>th</sup> Amendment only protected citizens from discrimination by state governments, not from discrimination by private individuals. Therefore, The court stated that the 14 <sup>th</sup> Amendment did not give the federal government the right to punish whites that oppressed blacks.  |
|       | <b>Slaughterhouses Cases:</b> The 14 <sup>th</sup> Amendment protected the rights provided by citizenship but civil rights were provided by the states and the court stated that the 14 <sup>th</sup> Amendment did not apply to the states.  |
|       | <b>White Primaries:</b> During this period, the South was totally under the political control of the Democratic Party. This meant that the general election was far less important than the Democratic primary, in which the Democratic candidates were selected. With no Republican opposition, whoever won the primary was sure to win the election. By declaring the Democratic Party primary the internal election of a private organization, an organization that could and did exclude blacks.  |
|       | <b>Sundown Towns:</b> A town that is or was purposely all-White. Residents were often systematically excluded from living in or sometimes even passing through these communities after the sun went down. This allowed maids and workmen to provide unskilled labor during the day. Sundown towns existed throughout the nation.  |
|       | <b>Understanding Clause:</b> Passed by southern governments and required voters to either read a section of the state constitution or explain its meaning or be able to understand that section when it was read to them.   |
|       | <b>Share Cropping:</b> Tenant farming/Sharecropping is an agreement in which a worker provides farm labor in exchange for on farm housing. The cropper brought to the farm only his own and his family's labor. The landlord, who generally also advanced credit to meet the living expenses of the cropper family, provided most other requirements—land, animals, equipment and seed. Most croppers worked under the close direction of the landlord, and he marketed the crop and kept accounts. Normally in return for their work they received a share of the money realized. From this share was deducted the debt to the landlord. |
|       | <b>Crop Lien System:</b> The crop lien system allowed farmers to receive food, supplies, seeds, etc. for credit from the local merchant. Farmers then paid this debt back after their crop was harvested and sold. The amount of credit that was received was based on the estimated value of the crop. When the crop was harvested the local merchant determined the value of the crop, subtracted it from the debt owed and then provided more supplies for the coming year. This usually resulted in continuous debt for the farmers.  |

## The National Museum of African American History and Culture: The Post-Reconstruction South Wing

You have been invited to contribute to the new exhibit at the soon to be opened Smithsonian National Museum of African American History and Culture. The museum is developing an exhibit on the changes that occurred within the south after the failure of Reconstruction. Your exhibit must include at least five items that would help a visitor to the museum understand the specific changes that occurred within the south after the failure of Reconstruction. Exhibits may include artifacts, documents, maps, biographies, or any other materials that help people understand these changes. Be sure to consider disenfranchisement, economic changes, social restrictions, and of course, blues music! **Your justifications should be at least three sentences and explain why the item was included and what it tells the visitor about the post-Reconstruction South. Be specific.**

| Item Description | Justification for Inclusion in the Exhibit |
|------------------|--|
|                  |  |
|                  |  |
|                  |  |
|                  |  |
|                  |  |

## ②本時の授業で使用した資料

生徒は、各資料は、見出しに曲名と歌手名、枠内に歌手の生い立ち等の紹介、その下に歌詞、といった構成になっている。授業では生徒はグループに分かれ、1曲ずつ分担して話し合いを行った。(モザイク学習)

# “Pick a Bale of Cotton”, by Leadbelly

Born in Louisiana in 1888, Ledbetter's volatile temper sometimes led him into trouble with the law. In 1915 he was convicted "of carrying a pistol" and sentenced to do time on the Harrison County chain gang, from which he escaped. In January 1918 he was imprisoned a second time, this time after killing one of his relatives, Will Stafford, in a fight over a woman. In 1930, Ledbetter was back in prison, after a summary trial, this time in Louisiana, for attempted homicide — he had knifed a white man in a fight. He was imprisoned in Angola prison in Louisiana. .

## A bale of cotton was approximately 500 pounds

Great God Almighty gonna pick a bale of cotton  
Great God Almighty gonna pick a bale a day  
Great God Almighty gonna pick a bale of cotton  
Great God Almighty gonna pick a bale a day

Oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

You got to jump down, turn around and pick a bale of cotton  
You got to jump down and turn around and pick a bale a day  
You got to jump down and turn around and pick a bale of cotton  
You got to jump down and turn around and pick a bale a day

Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

Me and my wife can pick a bale of cotton  
Me and my wife gonna pick a bale a day  
Me and my wife can pick a bale of cotton  
Me and my wife can pick a bale a day

Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

Oh me and my gal gonna pick a bale of cotton  
Well me and my gal gonna pick a bale a day  
Well me and my gal gonna pick a bale of cotton  
Me and my gal gonna pick a bale a day

Oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

Oh me and my buddy can pick a bale of cotton  
Me and my buddy can pick a bale a day  
Me and my buddy can pick a bale of cotton  
Me and my buddy can pick a bale a day

Oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

Me and my partner can pick a bale of cotton  
Well me and my partner can pick a bale a day  
Well me and my partner can pick a bale of cotton  
Me and my partner can pick a bale a day

Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

You got to jump down and turn around and pick a bale of cotton  
You got to jump down and turn around and pick a bale a day  
You got to jump down and turn around and pick a bale of cotton  
You got to jump down and turn around and pick a bale a day

Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day

Great God Almighty, I can pick a bale of cotton  
Great God Almighty, I can pick a bale a day  
I can pick a pick a pick a pick a bale of cotton  
I can pick a pick a pick a pick a bale a day

Oh Lordy, pick a bale of cotton  
Well oh Lordy, pick a bale a day  
Well oh Lordy, pick a bale of cotton

# “Parchman Farm Blues” , by Bukka White

White was born Houston, Mississippi. White learned to play the fiddle from his dad, a part-time musician, later picking up the guitar. At the age of fourteen, White went to Clarksdale, in the Mississippi Delta, to live with an Uncle. While working as a farm hand, White would play juke-joints and parties, but he would soon leave the Delta to travel the South and play his blues for spare change. Realizing that he wouldn't be able to make a living with his music, White worked in a number of fields; he played ball in the Negro Leagues and tried his hand at boxing for awhile. In the early 1930s, White had reputedly shot a man in Mississippi, however, and he jumped bail while awaiting trial , traveled to Chicago, was caught and shipped off to the notorious Parchman Farm. He served three years at Parchman for assault. Parchman Farm, aka, Mississippi State Penitentiary, was built in 1901. Inmates work on the prison farm and in manufacturing workshops.

Judge gimme me life this  
morn'in  
Down on Parchman Farm  
Judge gimme me life this  
morn'in  
Down on Parchman Farm  
I wouldn't hate it so bad  
But I left my wife in mournin'  
  
Four years, goodbye wife  
Oh you have done gone  
Ooh, goodbye wife  
Oh you have done gone  
But I hope someday  
You will hear my lonesome song,  
yeah  
  
Oh you, listen you men  
I don't mean no harm  
Oh-oh listen you men  
I don't mean no harm

If you wanna do good  
You better stay off old Parchman  
Farm, yeah  
  
We go to work in the mo'nin  
Just a-dawn of day  
We go to work in the mo'nin  
Just a-dawn of day  
Just at the settin' of the sun  
That's when da work is done,  
yeah  
  
Ooh, I'm down on old Parchman  
Farm  
I sho' wanna go back home, yeah  
I'm down on the old Parchman  
Farm  
But I sho' wanna go back home,  
yeah  
But I hope someday I will over  
come.



# “Boll Weevil” by Leadbelly

Born in Louisiana in 1888, Ledbetter's volatile temper sometimes led him into trouble with the law. In 1915 he was convicted "of carrying a pistol" and sentenced to do time on the Harrison County chain gang, from which he escaped. In January 1918 he was imprisoned a second time, this time after killing one of his relatives, Will Stafford, in a fight over a woman. In 1930, Ledbetter was back in prison, after a summary trial, this time in Louisiana, for attempted homicide — he had knifed a white man in a fight. He was imprisoned in Angola prison in Louisiana. .

**A boll weevil is a grayish beetle that infests the cotton plant and feeds on the squares and bolls.**

you can talk about the latest  
the latest of your own  
these boll weevils  
they will rob you of a home  
they are looking for a home  
they are looking for a home  
the first time I seen a boll weevil  
he was sitting on the square  
the next time I seen a boll weevil  
he had his whole family there  
they are looking for a home  
they were looking for a home  
they are looking for a home  
they are looking for a home  
they are looking for a home  
they was looking for a home  
the farmer he took the boll weevil  
put him on the ice  
the boll weevil says to the farmer  
you treat me mighty nice  
and I will have a home  
I will have a home  
the old man said to the old lady  
what do you think of that  
these boll weevils got into my  
brand new stetson hat

and it's full of holes  
yeah it's full of holes  
alright, yeah it's full of holes  
well it's full of holes  
yeah it's full of holes  
well it's full of holes  
alright now this next verse is about  
myself  
and when I'm done I hope you'll  
sing along with me on  
"he's looking for a home"  
I said if anybody asks you people  
who sang you this song  
you tell 'em it's jackie white  
he's done been here and gone  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home  
he's looking for a home

## “Revenue Man Blues” by Charlie Patton

Born in April 1891, in southern Mississippi, Charley Patton was the child of sharecropper parents. In 1900, his family moved to the 10,000 acre Will Dockery Plantation. which farmed cotton and Manufactured milled wood.

A revenue man was a tax collector

Aw, the revenue man is ridin',  
boy, you'd better look out  
(spoken: High sheriff ain't  
purty  
Aw, the revenue man is ridin',  
boy, you'd better look out  
(spoken: Boy, if he hollers you,  
you don't stop, boy)  
If he hollers you, don't stop,  
you will likely be knocked out  
Oh, a doney loves her saltwater,  
well, she always wants a drink  
(spoken: Got to have a drink!)  
My doney loves saltwater,  
she always wants a drink  
(spoken: Boy, if they see you  
with a bottle, though)  
If they see you with a bottle,  
they will almost break your neck  
Oh, take me home to, Lord, that  
shiny star  
(spoken: Aw sho'!)  
I say take me home to that shiny  
star

(spoken: She don't need no  
tellin's, daddy, aw sho')  
She don't need no tellin',  
daddy will take you in his car  
Oh, come on, mama, let us,  
go to the edge of town  
(spoken: Aw sho'!)  
Come on, mama, let us, go to the  
edge of town  
(spoken: Baby, I know where  
there's a bird's nest built at)  
I know where there's a bird's  
nest,  
built down on the ground  
Oh, I wake up every mornin',  
now, with a jinx all around my  
bed  
(spoken: Aw sho!)  
I wakes up every mornin',  
with a jinx all around my bed  
(spoken: You know I'll have  
them jinx forever)  
I have been a good provider,  
but I believe I have been misled

## “Mississippi Boll Weevil Blues” by Charlie Patton

Born in April 1891, in southern Mississippi, Charley Patton was the child of sharecropper parents. In 1900, his family moved to the 10,000 acre Will Dockery Plantation. which farmed cotton and Manufactured milled wood.

A boll weevil is a grayish beetle that infests the cotton plant and feeds on the squares and bolls.

Sees a little boll weevil keeps  
movin' in the, Lordie!  
You can plant your cotton and you  
won't get a half a bale, Lordie Bo  
weevil, bo weevil,  
where's your native home? Lordie  
"A-Louisiana raised in Texas,  
least is where I was bred and  
born", Lordie  
Well, I saw the bo weevil, Lord,  
a-circle, Lord, in the air, Lordie  
The next time I seed him, Lord,  
he had his family there, Lordie  
Bo weevil left Texas, Lord,  
he bid me "fare ye well", Lordie  
(spoken: Where you goin' now?)  
I'm goin' down the Mississippi,  
gonna give Louisiana hell, Lordie  
(spoken: How is that, boy?)  
Suck all the blossoms and he leave  
your hedges square, Lordie The  
next time I seed you, you know  
you had your family there,  
Lordie Bo weevil meet his wife,  
"We can sit down on the hill",  
Lordie Bo weevil told his wife,

"Let's trade this forty in",  
Lordie Bo weevil told his wife,  
says,  
"I believe I may go North", Lordie  
(spoken: Hold on, I'm gonna tell all  
about that)  
"Let's leave Louisiana, we can go  
to Arkansas",  
Lordie Well, I saw the bo weevil,  
Lord a-circle, Lord, in the air,  
Lordie Next time I seed him, Lord,  
he had his family there, Lordie Bo  
weevil told the farmer that  
"I 'tain't got ticket fare", Lordie  
Sucks all the blossom and leave  
your hedges square, Lordie  
Bo weevil, bo weevil, where your  
native home? Lordie  
"Most anywhere they raise cotton  
and corn", Lordie  
Bo weevil, bo weevil, "Outta treat  
me fair", Lordie  
The next time I did you had your  
family there, Lordie

## “When Can I change my Clothes” , by Bukka White

White was born Houston, Mississippi. White learned to play the fiddle from his dad, a part-time musician, later picking up the guitar. At the age of fourteen, White went to Clarksdale, in the Mississippi Delta, to live with an Uncle. While working as a farm hand, White would play juke-joints and parties, but he would soon leave the Delta to travel the South and play his blues for spare change. Realizing that he wouldn't be able to make a living with his music, White worked in a number of fields; he played ball in the Negro Leagues and tried his hand at boxing for awhile. In the early 1930s, White had reputedly shot a man in Mississippi, however, and he jumped bail while awaiting trial , traveled to Chicago, was caught and shipped off to the notorious Parchman Farm. He served three years at Parchman for assault. Parchman Farm, aka, Mississippi State Penitentiary, was built in 1901. Inmates work on the prison farm and in manufacturing workshops.

**Parchman Farm, aka, Mississippi State Penitentiary, was built in 1901. Inmates work on the prison farm and in manufacturing workshops**

Never will forget that day  
When they had me in Parchman  
Jail  
Would no one even come and go  
my bail  
I wonder how long  
Before I can change my clothes?  
I wonder how long  
'Fore I can change my clothes?

So many days I would be sittin'  
down  
I would be sittin' down lookin'  
down on my clothes  
I wonder how long  
Before I can change my clothes?  
I wonder how long  
'Fore I can change my clothes

So many days when the day would  
be cold  
They would car' me out in the rain  
and cold  
I wonder how long  
Before I can change my clothes?  
I wonder how long  
'Fore I can change my clothes?

So many days when the day would  
be cold  
You can stand and look at these  
convict toes  
I wonder how long  
Before I can change my clothes?  
I wonder how long  
'Fore I can change my clothes?

So many days I would be  
Walkin' down the road  
I can hardly walk for lookin' down  
on my clothes  
I wonder how long  
Before I can change my clothes?  
I wonder how long  
'Fore I can change my clothes

Never will forget that day  
When they taken my clothes  
Taken my citizen's clothes  
And throwed them away  
Wonder how long  
Before I can change my clothes?  
I wonder how long  
'Fore I can change my clothes

## **“I Worked Down On The Chain Gang” by *Lightin’ Hopkins***

Born in Texas, Hopkins traveled the south learning the Blues and working as a field hand on various farms. In the mid 1930s, Hopkins was sent to Houston County Prison Farm for an unknown offense.

Yeah you know I worked on the  
railroad

I even worked down on that  
chain gang

Yeah you know I worked on the  
railroad

Oh boy and I worked down on  
the chain gang

Yeah they put me in jail when it  
was raining

Honey that was the best for me  
Threwed me in the jail when it  
was raining

Honey and that is the best for  
me

You know the jail kept me in  
[from] the wet

I didn't have no place to stay,  
don't you know

When I workin' on the chain  
gang,

ball and chain all around my leg  
I was workin' on the chain gang,  
ball and chain all around my leg  
I said Please don't drive me too  
hard, I'm an old man

They say We don't pay no  
attention to the age

He said Who sent you down  
here, boy

What did you break in this jail  
for?

Who sent you down here, boy  
What did you break in this jail  
for?

He say You look like a man  
would kill your mother  
(And I believe he did)  
Oh boy what did you kill that old  
woman for?

(A sad time, and I had to cry...)

I said mmmmmmm mister jailer,  
will you please sir bring me the  
key

I said mmmmmmm mister jailer,  
will you please sir bring me the  
key

I says I just want you to open the  
door

Cause this ain't no place for me

## **"Tim Moore's Farm" by Lightin Hopkins**

Born in Texas, Hopkins traveled the south learning the Blues and working as a field hand on various farms. In the mid 1930s, Hopkins was sent to Houston County Prison Farm for an unknown offense.

Yeah, you know it ain't  
but the one thing you  
know, this black man  
done was wrong  
Yeah, you know it ain't  
but the one thing, you  
know, this black man  
done was wrong  
Yes, you know I moved  
my wife and family  
down on Mr. Tim  
Moore's farm  
Yeah, you know Mr. Tim  
Moore's a man, he don't  
never stand and grin  
He just said, "Keep out  
of the graveyard, I'll  
save you from the pen"  
You know, soon in the  
morning he'll give you  
scrambled eggs  
Yes, but he's liable to  
call you so soon, you'll

catch a mule by his hind  
legs  
Yes, you know I got a  
telegram this morning,  
boy, it read, it say, "Your  
wife is dead"  
I show it to Mr. Moore,  
he said, "Go ahead,  
nigger you know you got  
to plow old Red"  
That white man says,  
"It's been raining, yes,  
and I'm way behind  
I may let you bury that  
woman one of these old  
dinner times"  
I told him, "No, Mr.  
Moore; somebody's got  
to go"  
He says, "If you ain't  
able to plow, Sam, stay  
up there and grab your  
hoe"

## **“Spike Driver Blues” by Lightin’ Hopkins**

Born in Texas, Hopkins traveled the south learning the Blues and working as a field hand on various farms. In the mid 1930s, Hopkins was sent to Houston County Prison Farm for an unknown offense.

Take this hammer and  
carry it to the captain  
Tell him I'm gone, tell  
him I'm gone, tell him  
I'm gone

Take this hammer and  
carry it to the captain  
Tell him I'm gone, tell  
him I'm gone, tell him  
I'm gone

I don't want your cold  
iron shackles

Round my leg, round my  
leg, round my leg

I don't want your cold  
iron shackles

Round my leg, round my  
leg, round my leg

It's a long way from  
Colorado

To my home, to my home,  
to my home

It's a long way from  
Colorado  
To my home, to my home,  
to my home

This is the hammer that  
killed John Henry  
Won't kill me, won't kill  
me, won't kill me  
This is the hammer that  
killed John Henry  
Won't kill me, won't kill  
me, won't kill me

Take this hammer and  
carry it to the captain  
Tell him I'm gone, tell  
him I'm gone, tell him  
I'm gone

This is the hammer and  
carry it to the captain  
Tell him I'm gone, tell  
him I'm gone, tell him  
I'm gone

## **“Wonder When I’ll Get to be Called a Man” by Big Bill Broozny**

Born in Arkansas in 1893, Broozny worked as a sharecropper and preacher until he joined the United States Army in 1917. In 1916 his crop and stock were wiped out by drought. Broozny went to work locally until he was drafted into the Army in 1917. Broozny served two years in Europe during the Great War. After his discharge from the Army in 1919, Broozny returned to Pine Bluff, Arkansas where he is reported to have been called a racial epithet and told by a white man he knew before the war that he needed to "hurry up and get his soldier uniform off and put on some overalls." He immediately left Pine Bluff and moved in 192 north to Chicago in search of opportunity.

When I was born into this world, this is what happened to me  
I was never called a man, and now I'm fifty-three  
I wonder when  
I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?

When Uncle Sam called me, I knowed I'd be called a real McCoy  
But I got none of this, they just called me soldier boy  
I wonder when  
I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?

When I got back from overseas, that night we had a ball  
Next day I met the old boss, he said "Boy get you some overalls"  
I wonder when  
I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?

I've worked on the levee camps, and axer gangs too  
Black man's a boy, don't care what he can do  
I wonder when  
I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?

They aid I was uneducated, my clothes were dirty and torn  
Now I've got a little education, but I'm still a boy right on  
I wonder when  
I wonder when  
I wonder when will I get to be called a man  
Do I have to wait till I get ninety-three?



## 2. 実践者 Mr. Bruce Leshについて

2008年のメリーランド州 History Teachers of Year であり、メリーランド州社会科協議会元会長、歴史教育全国協議会副会長。著書に Why Won't You Just Tell Us the Answer? (Stenhouse, 2011) がある。



## 3. Mr. Leshへのインタビュー

Q 1 : この授業は、ブルースの歌詞を生徒に読み取らせていましたが、その意図は何ですか。歌詞を一次史料として考えておられるのでしょうか。

A 1 : はい。今回の授業では、昨日の夜の宿題として、生徒は歌詞の解釈をして、自分なりに評価してくるよう指示していました。そして授業では、生徒は第1段階として、歌詞を読み、ミュージシャンのバックグラウンドを知り、第2段階として、そのミュージシャンが描いている時代に起こっていた出来事を学びます。第3段階では、ミュージシャンのバックグラウンドと描いている時代の出来事が歌詞の中にどう再解釈されて組み込まれているかを考えます。言い換えれば、ミュージシャンのバックグラウンドと、社会が歌詞にどのような影響を与えたかと、ミュージシャンが一体何を言おうとしたかを分析させます。もちろん、音楽も一次史料になりえます。テキストだけが一次史料だと狭く考えない方が良いと思います。音楽だったり写真や絵といった画像だったり、それらは全部一次史料になり得ます。

Q 2 : 生徒は、19世紀後半のブルースになじみがあるのでしょうか。

A 2 : 全くなじみはないと思う。クラスに一人知っていたら良い方で、生徒はこれが音楽なのかと思うだろう。それはそれで、全く問題は無い。生徒には授業で実際に聞かせるし、解釈させるので、ポピュラーかどうかはあまり関係ない。

Q 3 : S. ワインバーグの歴史授業理論 (Reading like a historian) についてどう思いますか。

A 3 : 彼の理論はよく知っていますし、影響も受けています。賛同する点が大変に多いと思っています。

Q 4 : この授業で生徒につけたい能力とは何ですか。また、先生は合衆国史を通じてどのような能力を生徒につけたいと思っていますか。

A 4 : 私は歴史教育を通じて Content と Thinking skill の習得を目的にしています。今日の授業について言えば、Content の方は、差別の構築の事実とその内容です。1860年代から70年代にかけて、どのような差別の事実があったのかということを知ることです。そして、Thinking skill の方は一次史料の読み方です。一次史料をどうやって読むのか、その分析の観点です。また、合衆国史全体について言えば、Content を通じて今と昔の関係性を考える力です。例えば、今日の授業で言うと差別は過去の問題ではなく、今にも通じている問題であり、過去から今にどのようにつながっているのか。こういった今と過去の関係、ある事実がどういうふうに関係しているかを考える力です。そして、Thinking skill の方は Critical thinking skill, Critical literacy skills です。現代は情報が溢れすぎていて、そこでは様々な本や著書が出ていて、様々な価値が溢れだしています。そういう様々な価値とか情報に対しては Critical に接していかなければならない。その為の能力を身につけることを目的としています。

こういった Content と Thinking skillこそが、いわゆる民主的な合衆国の市民を育てることになると考えています。社会科で合衆国史を行う意味は、Content と Thinking skill にあります。民主的であると言うことはクリティカルであるということなのです。

## 4. Mr. Leshの歴史授業の特色

メリーランド州のライスターズタウンはボルチモアの北西に位置する小都市で、フランクリン・ハイスクール <http://franklinhs.bcps.org/> は1820年に私学のフランクリン・アカデミーとして設立された歴史の古い学校である。現在は生徒数約1600人の4年制公立高校となっており、Mr.Leshは米国史とAP米国政治を担当している。

Mr.Leshの歴史授業の特色は、サンフランシスコのMs.Zieglerと同じくDr.Wineburgらスタンフォード歴史教育グループの推進する「歴史家のように読解する Reading like a historian」方法に依拠する点にある。本実践の場合、主たる読解史料としてブルース音楽を取り上げている。周知の通り、南北戦争後の米国南部では奴隷制度は廃止されたものの、土地と財産を持たない解放奴隷を小作農として綿花栽培に従事させる分益小作制(シェアcropping・システム)が確立し、「再建 Reconstruction」の時代をへて黒人や有色人種の隔離制度、いわゆるジ

ム・クロウ法が各州で制定されていった。この点の理解を欠くと、その後の公民権運動の意義や背景も理解できない。例えば日本の世界史教科書では、南北戦争までの米国史については比較的重視するが、その後は 19 世紀末の帝国主義までほとんど触れられないため、なぜ黒人差別が続いたのかがわかりにくいという問題がある。

さて、このジム・クロウ法が広がりを見せる 19 世紀後期の米国深南部で、アフリカ系アメリカ人が歌った労働歌やスピリチュアル（黒人霊歌）を起源とするのがブルースである。

Mr.Lesh はブルース音楽のもつ独特のリズムとメロディに触れさせるだけでなく、その歌詞に着目させ、歌詞の読み解きを通して分益小作制下の綿作労働やジム・クロウ法の実態に迫らせる。そして、生徒の解釈を深化させ検証させるために、写真史料を主とする多様な資料を提示する。現代史の指導に関しては、こうした写真史料の活用が課題になるが、本実践では効果的に活用されていると言ってよい。また、小集団毎に異なるブルース史料を与えて読み解かせ、それに関する教師とのやりとりを通して学級全体での共有化を図るジグソー法の手法が取り入れられている。

以上を整理すると、ブルース音楽への着目に象徴される一次史料の読解の他、ジグソー法の採用に伴う独自の授業過程に、Mr.Lesh の歴史授業の特色を見出すことができよう。すなわち、①<小集団での学習>異なる史料の読解と意見交流、②<学級全体での学習>読解結果に関する教師との問答を通じた事象解釈の共有、③<個人と学級全体での学習>小集団毎の事象解釈の総合による時代解釈の構築、という授業過程である。また、史料読解の結果は、各自のワークシートに記載して評価の対象にもなるのはいうまでもない。

なお、Mr.Lesh は 2010 年に合衆国教育省の米国史教育プログラムの一環としてカンザス州のミドルスクールの教師を対象に始められた「進歩の 1 世紀：1800 年代を歴史的に考察する A Century of Progress: Thinking Historically Through the 1800s」に講師の一人として参加した。この「進歩の 1 世紀」プログラムの目標は明快で、生徒の歴史的思考力と歴史知識を成長させるためには、教師の資料発見・活用能力―歴史的に重要な一次史料―を育てねばならないというものである。このプログラムについては以下のウェブサイト参照されたい (<http://centuryofprogress.org/content/about-us>)。

彼の参加した 2012 年のサマー・セッションでは、19 世紀米国史に関する自らの授業計画やワークシート等を公表しており、彼の歴史授業観を知る絶好の手がかりとなっている。以下のウェブサイト詳しい。<http://centuryofprogress.org/p/freedom-late-19th-century> 特に、次の資料は前述のブルースを活用した授業のその後の展開を示唆していて興味深い。

<http://centuryofprogress.org/sites/centuryofprogress.org/files/Lesh%20Handouts.pdf>

## 5. Franklin High School 情報



○ Franklin High School の Web ページ

<http://franklinhs.bcps.org/>

### 【注】

1) 合衆国史において、レコンストラクション（Reconstruction ; 「再建」）期とは、南北戦争の際に連邦から離脱した南部 11 州が、戦後再び州として連邦に復帰するまでの 1863 年（または 1865 年）から 1877 年までの期間をさす。このレコンストラクション期において、大土地所有制が大幅に残存していた南部は、奴隷制の廃止に伴い、プランテーション農業から「分益小作制（シェアクロッピング・システム）」と総称される小作人使用農業に転換し、解放された黒人奴隷は再び小作農として再編されていくことになる。

《本資料で紹介した Franklin High School での授業の収集については、

Mr. Bruce Lesh のご厚意に心から感謝したい。》