## CURRICULUM GUIDE

# The Reality and the Romance

by Jane Hedeen

for the Traveling Exhibition

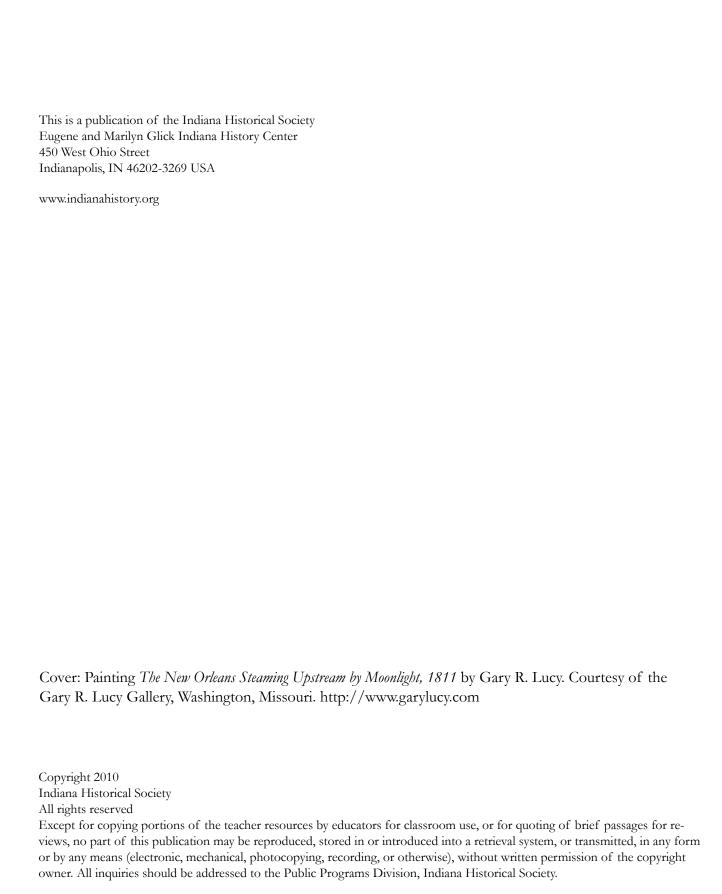
# Steamboat A-Comin': The Legacy of the New Orleans

developed in partnership with the Rivers Institute at Hanover College









#### Introduction

This lesson is designed as a complement to the traveling exhibition, *Steamboat A-Comin': The Legacy of the* New Orleans, developed by the Indiana Historical Society in partnership with the Rivers Institute at Hanover College. The exhibition celebrates the 2011 bicentennial of the *New Orleans*, the first successful steamboat to voyage down the Ohio River, and explores the ways this event effected the economy, technology, and culture of the Midwest and the country.

Steam technology and its innovative application to river navigation allowed the local, state, and national economy to grow exponentially. It also facilitated the westward migration of a large number of settlers, a trend that had a profound impact on Native American populations. While the river posed many dangers, it also offered thrilling adventures. For African Americans in particular, the river was both the scene of hard labor and a chance to experience freedom of movement. Those who worked, lived, and relaxed on the river became adherents to a culture that was expressed in poetry, literature, song, and legends.

The Steamboat A-Comin': The Legacy of the New Orleans traveling exhibition is available to organizations such as historical societies, museums, and schools. In some cases a nominal fee is charged for use of the exhibition. Lessons in the accompanying curriculum may be used to prepare students for a visit to the exhibition, as a follow-up to a visit, or as a standalone piece that provides historic context for this pivotal moment in history.

#### Overview/Description

In this lesson students will use primary sources to understand the ways in which a culture has developed around rivers such as the Ohio River. They will also use these sources to note the differences between the sometimes harsh reality of river life and the romanticized experiences of well-to-do passengers.

#### **Grade Level**

Elementary (grades 4 and 5) and middle/intermediate school (grades 6, 7 and 8)

#### **Academic Standards**

- Indiana Standards
  - ° Grade 4
    - Social Studies 4.1.6—Explain how key individuals and events influenced the early growth of and changes in Indiana.
    - Social Studies 4.1.12—Describe the transformation of Indiana through immigration and through developments in agriculture, industry, and transportation.
    - Social Studies 4.3.9—Explain the importance of major transportation routes, including rivers, in the exploration, settlement, and growth of Indiana and in the state's location as a crossroad of America.
    - English/Language Arts 4.4.2—Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements for a piece of writing.
    - English/Language Arts 4.5.1—Write narratives that: include ideas, observations, or memories of an event or experience; provide a context to allow the reader to imagine the world of the event or experience; and use concrete sensory details.
    - English/Language Arts 4.5.6—Write for different purposes (information, persuasion, description) and to a specific audience or person.
    - English/Language Arts 4.6.2—Use simple sentences and compound sentences in writing.
    - English/Language Arts 4.6.3—Create interesting sentences by using words that describe, explain, or provide additional details and connections, such as verbs, adjectives, adverbs, appositives, participial phrases, prepositional phrases, and conjunctions.

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#### ° Grade 5

- Social Studies 5.3.12—Describe and analyze how specific physical features influenced historical events and movements.
- English/Language Arts 5.5.6—Write for different purposes (information, persuasion, description) and to a specific audience or person, adjusting tone and style as appropriate.
- English/Language Arts 5.6.6—Use correct capitalization.

#### ° Grade 6

- Social Studies 6.1.20—Recognize
  historical perspectives in fiction and
  nonfiction by identifying the historical context in which events unfolded
  and by avoiding evaluation of the past
  solely in terms of present-day norms.
- English/Language Arts 6.5.1—Write narratives that: establish and develop a plot and setting and present a point of view that is appropriate to the stories; include sensory details and clear language to develop plot and character; and use a range of narrative devices, such as dialogue or suspense.
- English/Language Arts 6.5.6—Use varied word choices to make writing interesting.
- English/Language Arts 6.5.7—Write for different purposes (information, persuasion, description) and to a specific audience or person, adjusting tone and style as necessary.
- English/Language Arts 6.6.4—Use correct capitalization.

#### Grade 7

 Social Studies 7.1.20—Draw on visual, literary, and musical sources to

- describe the development and transmission of culture over time.
- English/Language Arts 7.5.6—Use varied word choices to make writing interesting and more precise.
- English/Language Arts 7.5.7—Write for different purposes and to a specific audience or person, adjusting style and tone as necessary.
- English/Language Arts 7.6.5—Demonstrate appropriate English usage.
- English/Language Arts 7.6.8—Use correct capitalization.

#### ° Grade 8

- Social Studies 8.1.26—Give examples of the changing role of women and minorities in the northern, southern, and western parts of the United States in the mid-nineteenth century, and examine possible causes for these changes.
- Social Studies 8.1.27—Give examples of scientific and technological developments that changed cultural life in the nineteenth-century United States, such as the use of photography, growth in the use of the telegraph, the completion of the transcontinental railroad, and the invention of the telephone.
- English/Language Arts 8.5.1—Write biographies, autobiographies, and short stories that: tell about an incident, event, or situation, using well-chosen details; reveal the significance of, or the writer's attitude about, the subject; and use narrative and descriptive strategies, including relevant dialogue, specific action, physical description, background description, and comparison or contrast of characters.
- English/Language Arts 8.5.6—Write using precise word choices to make writing interesting and exact.

- English/Language Arts 8.5.7—Write for different purposes and to a specific audience or person, adjusting tone and style as necessary.
- English/Language Arts 8.6.1—Use correct and varied sentence types (simple, compound, complex, and compound-complex) and sentence openings to present a lively and effective personal style.
- English/Language Arts 8.6.5—Use correct punctuation.
- English/Language Arts 8.6.6—Use correct capitalization.
- English/Language Arts 8.6.7—Use correct spelling conventions.
- National Standards (National Council for the Social Studies)
  - ° I. Culture
    - Give examples of how experiences may be interpreted differently by people from diverse cultural perspectives and frames of reference.
    - Give examples and describe the importance of cultural unity and diversity within and across groups.
  - ° II. Time, Continuity, and Change
    - Demonstrate an understanding that different people may describe the same event or situation in diverse ways, citing reasons for the differences in views.
    - Compare and contrast different stories or accounts about past events, people, places, or situations, identifying how they contribute to our understanding of the past.
    - Identify and use various sources for reconstructing the past, such as

- documents, letters, diaries, maps, textbooks, photos, and others.
- ° III. People, Places, and Environments
  - Examine the interaction of human beings and their physical environment, the use of land, building of cities, and ecosystem changes in selected locales and regions.
- ° IV. Individual Development and Identity
  - Describe personal connections to place—especially place as associated with immediate surroundings.
- ° VI. Power, Authority, and Governance
  - Explore the role of technology in communications, transportation, information-processing, weapons development, or other areas as it contributes to or helps resolve conflicts.
- VIII. Science, Technology, and Society
  - Identify and describe examples in which science and technology have changed the lives of people, such as in homemaking, childcare, work, transportation, and communication.

#### Social Studies/Historical Concepts

River culture, race and class in American history, African American culture, Native American removal, entertainment, and transportation

### Learning/Instructional Objectives

Students will:

- Use primary sources to gain an appreciation for river culture.
- Use oral histories to learn about how different groups experienced the river differently.
- Analyze photographs showing the dichotomies of river life.

#### Time Required

Two class periods

#### Materials Required

- Copies of the following images found on pages 10, 11, and 12 from the Indiana Historical Society collections:
  - "Loading the 'Queen City," ca. 1906 (Indiana Historical Society, Digital Image Collections, Item ID M0945\_ BOX7\_Q\_33)
  - "Cabin of the Belle Memphis," ca. 1890 (Indiana Historical Society, Digital Image Collections, Item ID P0347\_BOX4\_ FOLDER1\_0144)
  - ° "Boarding of the 'Gracie Kent," ca. 1900 (Indiana Historical Society, Digital Image Collections, Item ID P0347\_BOX12\_ FOLDER3\_00734)
- Copy of these student handouts found on pages 13, 14, and 15 of this lesson:
  - Memoirs of an African American Steamboat Worker Handout
  - Photo Analysis: "Loading the 'Queen City" Handout
  - Photo Analysis: "Boarding of the 'Gracie Kent" Handout
- Paper and pencils or pens

#### **Background/Historical Context**

Two types of steamboats came to dominate river commerce and travel—the packet boat and the showboat. Packets and showboats provided vastly different experiences to crews and passengers, but both helped to advance a culture unique to the river and river towns. Packets were steamboats engaged primarily in the exchange of commercial goods up and down the river. Much of the space aboard a packet was devoted to the cargo: agricultural products such as cotton or tobacco, animals such as pigs or cows, mail, and, unfortunately, slaves.

"Much of American agriculture and general commerce came to rely on packets throughout the nineteenth century. On many such boats there was a single first-class deck with the rest of the space cramped and uncomfortable," according to the Illinois State Museum. While packet boats mainly carried freight, they did transport people as well. Many immigrants settling in the West arrived on packet boats. Immigrants might initially arrive in the United States at an immigrant station such as Castle Garden in New York City; however, packet boats brought them to the nation's interior.

For African Americans, steamboats symbolized both bondage and freedom. Packet boats transported slaves down river from the upper South to New Orleans to be sold in slave auction houses. This internal slave trade is sometimes referred to as the "second middle passage." According to author Thomas Buchanan, "Steamboats helped slave traders extend the reach of the market to all areas of the upper South. They facilitated trading at remote landings and jails where nefarious deals settled the fate of unfortunate slaves. While many rural slaves were shipped directly south from the country, upper South cities were often a first stopping point. . . . Just miles from free soil, slaves began a several-week journey that would carry them to the heart of the slave economy."3 Across the Ohio River from Indiana, Louisville, Kentucky, was the headquarters of several slave traders. In the South, slave owners also rented slaves out to labor on steamboats. Though the labor was very hard, steamboat slaves experienced a greater sense of freedom than did plantation slaves. While slavery confined most slaves to a plantation, steamboat slaves were able to be cosmopolitan in a sense, as they docked at various cities along the river. Sometimes this mobility allowed them

<sup>&</sup>lt;sup>1</sup> Illinois State Museum, *RiverWeb*, "Technology 1787–1880: About Steamboats . . ." http://www.museum.state.il.us/RiverWeb/landings/Ambot/TECH/TECH4.htm (accessed August 26, 2010).

<sup>&</sup>lt;sup>2</sup>Thomas C. Buchanan, *Black Life on the Mississippi: Slaves, Free Blacks and the Western Steamboat World* (Chapel Hill: University of North Carolina Press, 2004), 86.
<sup>3</sup> Ibid. 84.

to maintain familial connections with loved ones who had been sold away.4 Steamboats on the Mississippi River did occasionally transport escaping slaves to freedom. An escaping slave might stow away on a steamboat or pass him or herself off as a passenger or worker. The Underground Railroad also operated on steamboats, assisting runaways in their flight to freedom.<sup>5</sup> In the North, freed blacks found employment on steamboats. Prior to the Civil War, an estimated 1,000 to 1,500 freed blacks worked on steamboats. Though free, these men experienced a work environment where they were often driven like slaves—the labor was strenuous and the pay was low. On the boats and in the cities where they docked, slaves and free blacks were able to form a unique community in which they could share struggles and provide mutual assistance.

For Native Americans, the impact of the steamboat was less dichotomous. In addition to bringing new settlers to encroach on tribal lands, steamboats carried diseases west to Native American communities and were sometimes vessels of Indian removal. Steamboats were used to remove groups of Cherokees, Chickasaws, Creek, and Sioux, among other tribes, to their reservation lands. It is suspected that immigrants from Europe brought diseases such as cholera onto steamboats when they boarded them to head west. Aided by crowded and unsanitary conditions, the disease would spread, affecting many on board. Those who survived the passage might be put ashore by the captains in an attempt to rid the boat of the disease. In this manner, disease would be introduced into western cities, towns, and the frontier. While European Americans had some resistance to diseases such as cholera and smallpox, these diseases were sometimes new to Native American populations. Without an acquired resistance, tribal populations bore the brunt of the tragedy caused by such illness.

Henry Rowe Schoolcraft describes the role that steamboats played in introducing smallpox to the western tribes:

The Summer of 1837 is rendered memorable in Indian history by the visitation of one of those calamities which have so much reduced the Indian population, viz: the ravages of the small-pox, which then swept through the Missouri valley. The disease was introduced among them from a steamboat, which ascended that river from the city of St. Louis, in July. On the 15th of that month the disease made its appearance in the village of the Mandans, great numbers of whom fell victims to it. Thence it spread rapidly over the entire country, and tribe after tribe was decimated by it.<sup>6</sup>

In this way, the steamboat played a grim role in Native American history.

For women, steamboats were most often vessels of passage—either as they immigrated to a new land or traveled for pleasure. Since men tended to design, build, and run steamboats, life on the river was generally a man's world. However, even on the voyage of the New Orleans, the first steamboat on the western rivers, women were present. Lydia Roosevelt, wife of Nicholas Roosevelt, captain and architect of the New Orleans, had taken pains to make sure there was space for herself and baby daughter Rosetta onboard the vessel. In addition, two female servants made the trip. Beginning with the maiden voyage of the New Orleans, women were present at every level of the steamboat economy, from cooks and chambermaids to captains and passengers. African American women found employment along the river as housekeepers, cooks, washerwomen, and seamstresses.7

<sup>&</sup>lt;sup>4</sup> Ibid., 8.

<sup>&</sup>lt;sup>5</sup> O. Vernon Burton, Troy Smith, and Simon Appleford, "African Americans in the Mississippi River Valley, 1851–1900," in the *Mark Twain's Mississippi* Web site at http://dig.lib.niu.edu/twain/(accessed August 26, 2010).

<sup>&</sup>lt;sup>6</sup> Henry Rowe Schoolcraft, History of the Indian Tribes of the United States: Their Present Condition and Prospects, and a Sketch of Their Ancient Status (Philadephia: J. B. Lippincott and Company, 1857), 486–87.

<sup>&</sup>lt;sup>7</sup> Joe William Trotter, "The Steamboat and Black Urban Life in the Ohio Valley," in *Full Steam Ahead 1811–2011: Reflections on the Impact of the First Steamboat on the Ohio River* (Indianapolis: Indiana Historical Society Press, forthcoming).

White women also found employment in these areas and some even served as lighthouse keepers. As an example of daring determination, Captain Mary B. Greene (1867–1949) became one of the most noted figures on the Ohio River. She captained steamboats for more than fifty years and earned both a pilot and a master's license.

Just as life aboard a steamboat had its harsh realities, steamboats also provoked a sense of romance and still do today. By the end of the nineteenth century, the excursion boat had become a popular kind of steamboat. These boats, with stern or side paddle wheels, were floating luxury hotels:

More than simple transportation, pleasure steamboats offered a traveler every accommodation. A trip on a fancy steamer was an adventure in itself. Passengers in First Class enjoyed luxurious rooms and fine dining. A few boats offered entertainment in their grand ballrooms and a very few offered gambling—a feature that contributed to the popular image of steamboats as fancy and daring places to be.<sup>8</sup>

The upper-deck cabins on an excursion boat provided a sharp contrast to the conditions that deck passengers, such as immigrants, experienced on the ship's lower decks.

Soon, showboats, a particular kind of excursion boat, became popular. Showboats emerged during the mid-nineteenth century. Their design was elegant and fanciful, and they carried music and other forms of entertainment to eager audiences. Men, women, and children greeted these grand vessels as they brought in vaudeville acts, minstrel shows, circuses, and other theatrical shows. Known for the luxurious accommodations, fine food, and entertainment that they offered cabin passengers, excursion and showboats are the quintessential image of river romance.

The music heard on steamboats also promoted the romance of the riverboats. One of the steamboat's musical instruments was the calliope. Calliopes first came into use in 1855 and operated by blasting steam through a series of whistles controlled by a keyboard. They quickly became a standard feature on luxury steamboats and showboats. In addition, songwriters composed their own music about river life, which was very popular during the mid- to late nineteenth century.

In essence, steamboats and river life represented a world in and of itself, as eloquently stated by Louis C. Hunter and Beatrice Jones Hunter:

A 'world in miniature' was the phrase with which literary travelers were wont to describe the western steamboat, and such in truth it was. Here all the essential processes of living went on, keyed to a higher pitch than in the ordinary course of land-bound existence. Here people labored, ate, slept, amused themselves, suffered illness and hardship, and, not infrequently, died. Here luxury and poverty, overindulgence and deprivation, freedom and bondage were found in close proximity. Here all ranks and classes were represented: proletarian and chattel slave, frontiersman and emigrant, merchant and manufacturer, farmer and planter. Here was a society with a distinctive life and folkways of its own. Here was a freedom of intercourse among persons of different rank and from different walks of life which impressed foreign observers as symbolic of the egalitarian quality of American life. This easy mingling of people of widely different station must not, however, be allowed to obscure the fact that steamboat society was, in a manner of speaking, organized on a class basis, with the dividing line between upper and lower classes roughly drawn at the boiler deck. Between those who lived above and those who lived below there was no free

<sup>&</sup>lt;sup>8</sup> Illinois State Museum, RiverWeb Web site, "1820–1870: Steamboats in Society," http://www.riverweb.uiuc.edu/ NINETEENTH/SOCIETY/steamboatsinsociety.html (accessed August 26, 2010).

<sup>&</sup>lt;sup>9</sup> Sandra Custer, "Steamboat Music," in Full Steam Ahead 1811–2011: Reflections on the Impact of the First Steamboat on the Ohio River (Indianapolis: Indiana Historical Society Press, forthcoming).

intermingling and no intercourse on equal terms. The contrast in the physical conditions of their lives, at least, was strongly marked. There were in fact three divisions in the society of the steamboat: the cabin passengers and officers, the deck passengers, and the rank and file of the crew.<sup>10</sup>

#### **Teachers Instructional Plan**

#### Introduction

Introduce the lesson by using a misconception/ preconception check. This is an assessment that focuses on the prior knowledge and beliefs students have about a topic that may be inaccurate. Write the following sentence on the board and allow students five to ten minutes to respond in writing: "It was exciting and glamorous to work and travel on steamboats." After students have had an opportunity to write a reflection about this statement, ask for volunteers to share their responses. If misconceptions about working or traveling on the river emerge in the responses, address them with students.

Explain to students that people of different socioeconomic classes, races, and backgrounds had very different experiences on steamboats and with river life. The river had a culture all its own and steamboats played a very important part in the creation and spread of that culture. For African Americans, who might labor aboard steamboats as slaves or freed blacks, working conditions were hard, the pay was low, and steamboats might take them away from their families. Steamboats were a destructive force in the lives of Native Americans, as they brought intruding settlers and disease and sometimes carried Native tribespeople away from their homeland. On the other hand, cabin passengers experienced a life of glamour on steamboats as they relaxed in luxurious cabins and were entertained by steamboat crews.

Distribute copies of the "Memoirs of an African American Steamboat Worker" and "Photo Analysis: 'Loading the Queen City" to students along with a copy of the "Loading the 'Queen City" image.

As a class, with students following along on their handouts, read the excerpt of the oral history interview with African American steamboat workers Leslie Souther and Bee Hines.

Give students a few minutes to study the "Loading the 'Queen City." image. Then, have students complete the "Photo Analysis: 'Loading the Queen City" handout.

Next, distribute copies of the "Boarding of the 'Gracie Kent" image and the "Photo Analysis: Boarding of the Gracie Kent" handout to students.

Give students a few minutes to study the "Boarding of the 'Gracie Kent." image. Then, have students complete the "Photo Analysis: 'Boarding of the Gracie Kent" handout.

Finally, distribute copies of the "Cabin of the Belle Memphis" image to students. Explain that this dining area is one of the spaces aboard steamboats where African American steamboat workers and cabin passengers mixed. Give students a few minutes to study the image. Though there are no passengers in this photograph, ask students to imagine what passengers would be doing if they were in the space.

Direct students to compose two journal entries, one from the point of view of one of the African American waiters and one from the point of view of a passenger. They should include the following desciptions in their journal entry: their daily activities (what kinds of duties/tasks/activities made up their day), the emotions they experience in this space, and what they will do when they leave this space. Students should use imagery to create a word picture of the dining area, the clothing of the crew and passengers, the food, etc., and employ varied word choices in order to make their writing interesting. Students should also use the journal entries to practice using proper sentence structure, verb tense, punctuation, spelling, and word capitalization.

<sup>&</sup>lt;sup>10</sup> Louis C. Hunter and Beatrice Jones Hunter, *Steamboats* on the Western Rivers: An Economic and Technological History (Mineola, NY: Dover Publications, 1994), 391.

#### Assessment

Finish the lesson by once again having students write a response to the statement "It was exciting and glamorous to work and travel on steamboats." Assess students by the amount of learning shown by their changed reflection.

#### **Suggested Modifications**

Students may draw a scene at a steamboat dock, using different facial expressions on the different classes and races of people there to reflect the experiences of that person.

Print copies of the sheet music for "Where the Old Ohio Flows" composed by Hayden Ernst, ca. 1921. Have students read the lyrics and discuss how they reflect a romanticized version of river life.

Visit the Steamboats.org Web site at http://www.steamboats.org/whistle-calliope.html (accessed September 14, 2010) and listen to the whistles and calliopes of various steamboats. Students may contrast this romanticized view with the one presented in "Roll Out! Heave dat Cotton," an 1877 minstrel song about loading cotton on a steamboat by Will S. (William Shakespeare) Hays. Sheet music for "Roll Out! Heave dat Cotton" can be found at the Library of Congress, American Memory collection, in Music for the Nation: American Sheet Music at http://memory.loc.gov/ammem/mussmhtml/mussmhome.html (accessed September 14, 2010). Search for the sheet music by song title or author.

Have students read excerpts of Mark Twain's *Life Along the Mississippi* and discuss Twain's description of river life and culture.

#### **Additional Resources**

#### **Publications**

Esbaum, Jill. Illustrated by Adam Rex. *Ste-e-e-eamboat a-Comin*? New York: Farrar, Straus and Giroux, 2005.

Set in 1867, this book uses verse to describe the excitement that the docking of a packet boat brought to Mississippi River towns. It is told from the viewpoint of the fictional S. L. Clemens.

Gilliland, Judith Heide. Illustrated by Holly Meade. *Steamboat: The Story of Captain Blanche Leathers*. New York: DK Publishing, 2000.

This picture-book biography tells the true story of Blanche Leathers, the first woman steamboat captain.

Singer, Marilyn. Illustrated by Frane Lessac. Monday on the Mississippi. New York: Henry Holt and Company, 2005.

This tale of the Mississippi River begins in Minnesota on Monday and ends in New Orleans on Sunday, highlighting a few important locations and historical events along the way.

Twain, Mark. *Life on the Mississippi*. New York: Bantam Classics, 1983.

Describes Twain's career as a steamboat pilot.

#### Web sites

Northern Illinois University. "Mark Twain's Mississippi." http://dig.lib.niu.edu/twain/ (accessed September 16, 2010).

Digital archives and teacher resources about Twain's writings regarding the Mississippi River and river culture.

Malcolm Price Laboratory School, University of Northern Iowa. "Helpful Hints for Steamboat Passengers." Explorations in Iowa History Project. http://www.uni.edu/iowahist/ Frontier\_Life/Steamboat\_Hints/Steamboat\_ Hints2.htm (accessed September 16, 2010).

Based on primary source documents and written in the style of a nineteenthcentury travel guide, this documents gives hints to steamboat passengers, discusses dangers of the river, and describes experiences aboard a steamboat. Mississippi River Museum. "The River People: Captain Mary Becker Greene." http://www .mississippirivermuseum.com/features\_ halloffame\_detail.cfm?memberID=11 (accessed September 16, 2010).

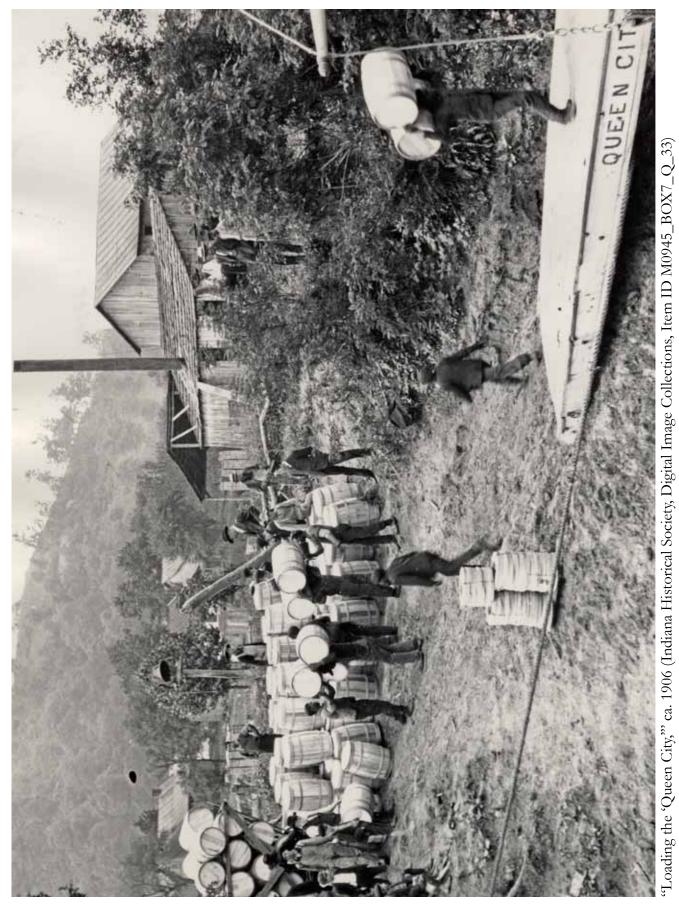
Information about Greene, one of the most famous women steamboat captains.

The Kennedy Center. "Twain: Steamboat's a'
Comin" lesson plan. In Arts Edge Web site.
http://artsedge.kennedy-center.org/
content/2310/ (accessed September 16, 2010).

Lesson plan about river culture using Twain's writings.

Smithsonian Institution. "River Towns, River Networks." In "On the Water" online exhibition. http://americanhistory.si.edu/onthewater/exhibition/4\_4.html (accessed September 16, 2010).

Discusses the development of towns along the river and a culture specific to those who lived on the river and along its banks.



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"Cabin of the 'Belle Memphis," ca. 1890 (Indiana Historical Society, Digital Image Collections, Item ID P0347\_BOX4\_FOLDER1\_0144)



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# Memoirs of an African American Steamboat Worker

This is an excerpt of an oral history interview that John Knoepfle conducted with steamboat workers Leslie Souther and Bee Hines. Both Souther and Hines were "roustabouts," African American steamboat workers in the early 1900s. A full transcript of the interview is archived at the University of Illinois at Springfield and can be found in full at http://www.uis.edu/archives/memoirs/SOUTHERL.pdf (accessed September 16, 2010). The interview is used with permission of the University of Illinois at Springfield, Norris L. Brookens Library Archives and Special Collections. Please note that where you see an ellipsis (...), a small portion of the interview has been left out to make the excerpt easier to read.

In this excerpt, Hines describes how mates beat African American roustabouts as they went about their work of loading cargo onto the steamers.

Knoepfle: "Before you go on to something else, I know because a number of men have told me, that certain of the mates were cruel. That they carried these ox whips and leaded chains. Would you care to talk about that at all?"

Hines: "Was mates on the boats that carried sticks. Every landing when he came on watch he had a stick. A man got slow in line and tired, he would punch him up with that stick, and if he didn't do no better than that he would strike him sometimes. Strike him on the ribs, ribs with the stick. Punch him up with that stick, got to keep up, keep step, keep up with the gang . . . a man sometime would be so tired he couldn't keep up, give out, why they would strike them with a stick. I've seen that done. I've seen men, fellows get unruly; I've seen the mate take sticks and whip them for that . . . . there was lots of men got beat up on the boats. Severe whipping, for being unruly, something like that."

Knoepfle: "I've heard that sometimes the captains of the watch were meaner than the mates?"

Souther: "That has happened. Sometimes a captain of the watch when he would go to wake you up, after working maybe eight or ten hours, steady work, hard work, lay down and go to sleep and at the next landing, the men would be sleeping, hard to wake up. They would get sticks and wake you up with a stick. They done that. Deckhands and the captain of the watch would do that. When he called you, some of them would only call you once and if you didn't move he'd hit you. Wake you up rough. But in late years they broke all that up, you know. Before we quit steamboating they broke that custom."

# PHOTO ANALYSIS: "LOADING THE 'QUEEN CITY""

Study the photograph for two minutes to get a sense of what is going on in the scene.

Use the chart below to list the people, objects, and activities in the photograph.

People	Objects	Activities

Based	on	what	you	have	obser	ved i	in 1	the	photo	ograph,	answer	the	questions	below:

2) What do you think the role is of the men who are standing behind the barrels?

1) What is going on in the scene? Write a two-sentence description of what you see.

- 3) Look closely at the men loading the barrels and the men standing behind the barrels. What physical differences do you notice? (e.g. clothing, skin color)
- 4) If you were one of the men in this photograph, which one would you want to be and why?

# Photo Analysis: "Boarding of the 'Gracie Kent""

Study the photograph for two minutes to get a sense of what is going on in the scene.

Use the chart below to list the people, objects, and activities in the photograph.

People	Objects	Activities

Based on what you have observed in the photograph, answer the questions below:

1) What are the physical characteristics of	the people boarding the boat? Describe what you see
(e.g. skin color, clothing, expressions).	

2) Are the men and women in the picture going aboard the boat to work or for leisure? What evidence in the photo supports your answer?

3) What kinds of experiences do you think the men and women will have once on board the ship? (Hint: Look closely at the boat's decks.)