

THE SLAVE DANCER

PAULA FOX

LIVING LITERATURE SERIES

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

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SYNOPSIS

The Errand: Thirteen-year-old Jessier Bollier, Americanized grandson of a Frenchman named Beaulieu, runs errands for his mother, a seamstress who struggles to support her son and daughter Betty by sewing elegant garments for wealthy New Orleans women. Sensitive to the sufferings of other people, the boy often dreams of his father, drowned in the Mississippi River when Jessie was four, and turns away from the evils of slavery he sees every day. In February 1840 on an errand to the Vieux Carré to borrow candles from his hypercritical Aunt Agatha, two sailors, Clay Purvis and Claudius Sharkey, inexplicably envelope him in canvas, tie him up, and transport him by boat to Lake Borgne. He recognizes the kidnappers—two sailors who had paid him two pennies to play his fife that same afternoon in the marketplace.

The Moonlight: Jessie surveys with dread the ship that lay ahead—a huge reeking slave vessel, *The Moonlight*. Bound for Whydah in the Bight of Benin, it carries a crew consisting of Captain Cawthorne, his mate, Nick Spark, and ten sailors. Purvis and Claudius subdue the boy when he insists on returning to his mother and vow that they have already obtained her permission. Jessie is not fooled by their lie. They indicate that he is their “music man.” During the four-month voyage, they expect him to kill rats, collect rainwater, and entertain “royalty” by playing his pipe. Benjamin Stout speaks kindly to Jessie and offers a piece of bread.

At Whydah, the Captain trades cash, rum, and tobacco for slaves from the barracoon—an enclosure where local chiefs earn easy money by selling their own people. When the ship returns to the island of Sao Tormé and on to Cuba, a Spaniard will buy the cargo. From the islands, the ship will proceed to Charleston with a hold full of molasses. To keep the slaves in good health, each day they will be brought on deck and “danced” to Jessie’s tunes. The captain, intent on profit, keeps various national flags for quick deception when enemy ships threaten.

The Shrouds: At first enjoying his shipmates, Jessie learns the lay of the ship and accepts the nickname “Bollweevil.” He stares out to sea as they pass Florida on the way east, but retreats during a storm. When Purvis suffers a flogging after Stout steals an egg, Jessie realizes the lawlessness and dangers of life aboard ship.

The Bight of Benin: On the fourth day, the captain strikes a deal with the Portuguese broker. At midnight, canoes loaded with slaves begin sliding alongside the ship. The crew arm themselves with pistols and, for four days, drag on board 100 black men, women, and children, shackled at the ankles. Jessie is forced to pour rum into a despondent slave’s mouth. On the second day of loading, two black corpses are dumped over the side; on the fourth day, a small girl is also discarded. After sailing to Sao Tormé to load water and food, the ship

sails west for three weeks to Cuba.

Nicholas Spark Walks on Water: On the evening of the departure from Africa, Jessie listens to sailors telling stories as Ashanti slaves keen from below. Ill with seasickness, he begins his music the next morning as the crew forces three groups of blacks to exercise in the open air every other morning. After he sees the savage treatment and wretched conditions in the hold, he considers leaping overboard in Sao Tormé harbor. Two days out, the crew toss a dying woman overboard. Jessie rebels. Retreating to his hammock, he refuses to play the fife and suffers five strokes with the whip. Purvis divulges that Stout had been tormenting the woman.

Conditions grow worse as bad weather causes seasickness, indecent sanitation reduces the decks to muck and stench, and worms infest their meat. Off Cape Verde, sickness kills Louis Gardere and six blacks. Jessie introduces himself to a black boy about his own age. After a slave is flogged for attacking a crewman, the Captain drowns his mate, Nicholas Spark, for shooting the suffering slave.

The Spaniard: The loss of Ned Grime to disease and eight more deaths among slaves worsen the situation, causing Purvis to swear off future voyages on slave ships. Stout, an evil trickster, drops the fife into the slave hold. Forced to descend into the stench of naked bodies caked with their own filth, Jessie sees the young slave boy holding out his fife. The experience weakens Jessie, whom Purvis distracts from despair by making a cat’s cradle. He soothes Jessie’s alarm with a cup of tea and promises that Jessie can survive the final three weeks of the voyage.

Off the first Caribbean isle, Jessie sees sharks and returns to the hold to empty buckets of refuse. Purvis begins filing away the iron shackles from each slave to allow free movement. Three days later off Cuban waters, the captain exchanges signals with a point of light in the distance. A Spaniard and his tongueless slave board *The Moonlight* to conclude the purchase of slaves.

Ben Stout’s Mistake: After sunset, Jessie goes to the captain’s quarters to fetch a chest of garments. The crew dresses the slaves in lace and frills. The dazed Africans, drunk on rum, gyrate to Jessie’s pipe while the sailors enjoy the show. As the wind quickens, an English ship interrupts the festivities. Quickly, the crew throws the hatch covers, shackles, and cauldron overboard. Cawthorne realizes that the pursuing ship is American and panics, ordering the slaves dumped into the sea. Jessie pretends to catch his foot in rope, then flees with his black friend into the hold.

After the ship founders on a reef and capsizes in a storm, the next morning, Stout hangs dead in the ropes. Jessie and his friend leap overboard and cling to a boom. They observe the captain still alive as the ship sinks.

The Old Man: The boys awake on the Mississippi shore near a shack where Daniel, a kindly escaped slave, feeds them and helps them get acquainted. Jessie learns that his

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companion's name is Ras. A few days later, pieces of the ship and its contents wash ashore, but no other survivors. Daniel arranges with two men to take Ras home. Jessie tells Daniel the whole story of the passage and promises to keep Daniel's hideaway a secret. At daylight, Jessie goes on his way west.

Home and After: Following Daniel's directions, Jessie returns home, his feet bloodied by a four-day walk from Mississippi to New Orleans. In the years after his return, he finds work on the Orleans Bank Canal, apprentices with an apothecary, and settles in Rhode Island, where his mother and sister eventually join him. He fights for the Union army and spends three months in Andersonville Prison. Although his earlier captivity enables him to endure wartime imprisonment, his experience aboard the slave ship marks him. He avoids music, which reminds him of the tormented Africans who once danced aboard *The Moonlight*.

TIME LINE

- 1780** Irish settlers arrive in America.
1807 British outlaw slave trade.
1808 United States outlaws the slave trade.
1825 Purvis last sees his sister in Boston.
1826 Jesse is born.
1830 Jesse's father drowns.
1831 The Underground Railroad begins smuggling escaped slaves out of the South.
1835 Slavery is banned in the British Empire.
1837 A fire destroys 107 homes in New Orleans.
1840 February Jessie Bollier is kidnapped and taken to Lake Borgne.
around April At Whydah, the Captain trades for slaves.
four days later The captain strikes a deal with a Portuguese broker.
midnight The crew begins loading 100 black captives.
next day The crew dumps two black corpses over the side.
two days later A small girl is also discarded.
that night Slaves keen below deck.
next morning Jessie begins exercising slaves every other morning as *The Moonlight* sails toward Cuba.
next night Stout torments a black woman
two days later The crew toss the dying woman overboard. Jessie refuses to play the fife and suffers five strokes of the whip.
weeks later Sickness kills Louis Gardere and six blacks. Jessie introduces himself to a black boy. The Captain drowns his mate, Nicholas Spark, for shooting a suffering slave.
last three weeks Ned Grime and eight slaves die. Stout forces Jessie to retrieve the fife from the slave hold.
three days later A Spaniard concludes the purchase of slaves.
after sunset The crew dresses the slaves in lace and frills to dance.
later that night When an American ship appears, the captain orders the slaves dumped into the sea. Jessie and his black friend hide in the hold. The ship founders on a reef and capsizes.
next morning Jessie and his friend leap overboard.
later The boys awake on the Mississippi shore, where

Daniel feeds them.

a few days later Daniel arranges with two men to take Ras home.

next day Jessie travels west to New Orleans.

four days later He returns home.

Later Jesse works on the Orleans Bank Canal, apprentices with an apothecary, and settles in Rhode Island.

1864 Jesse spends three months in Andersonville Prison.

BIOGRAPHICAL SKETCH

Paula Fox once described herself as a "traveling child." Born in New York City on April 22, 1923, to screenwriter Paul Hervey and Elsie de Sola Fox, she lived with a minister in the Hudson Valley area while her parents traveled to film jobs. The minister introduced her to stories and verse by Rudyard Kipling, Mark Twain, Washington Irving, and Walt Whitman. At age five, she assisted him in writing a sermon, her first experience as a writer.

Fox lived until age eight in California and then with her grandmother in Cuba. On the family sugar plantation, she learned Spanish and attended a one-room school. When Batista's revolution began, she returned to New York. Apart from her family, she took comfort in a series of public libraries, the stabilizer of her youth.

After completing high school in New Hampshire and Canada, Fox worked in publishing and journalism and reported from Poland for a British news agency. Lacking funds to complete a degree, she left Columbia University to teach ESL classes and instruct emotionally handicapped children. After divorcing her first husband, she married English professor Martin Greenberg and lived in Greece for six months.

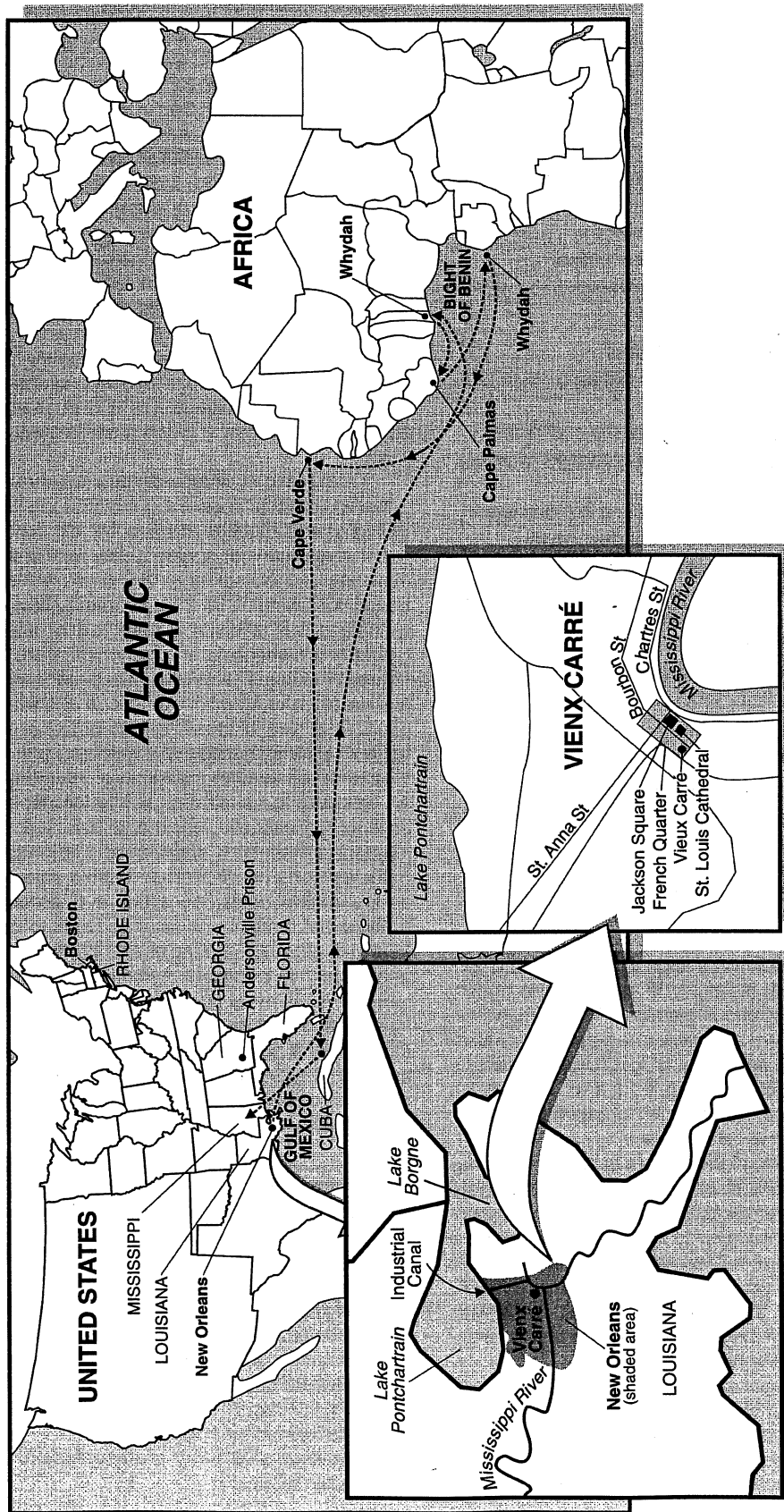
In 1963, Fox achieved her aim to write professionally. Of her career, she says, "I write to find out. I write to discover, over and over again, my connections with myself, with others." In addition, she has taught at the State University of New York, served as visiting professor, and conducted writing seminars at the University of Pennsylvania.

CRITIC'S CORNER

Fox's name appears on most lists of worthy authors appealing to young adult readers. For writing books that don't patronize their audience, she has achieved numerous awards, in particular, a Guggenheim Fellowship, National Endowment for the Arts and Rockefeller Foundation grants, National Institute of Arts and Letters award, two National Book Award nominations, *New York Times* Outstanding Book selection, American Book Award, Child Study Children's Book award, Hans Christian Andersen medal, Brandeis Fiction award, International Board on Books for Young People Honor List, Christopher award, University of Southern Mississippi Silver Medallion, Boston *Globe* award, Empire State award, and the Newbery Medal.

Fox's selection of difficult subjects—racism, homelessness, AIDS, homosexuality, neurosis, alcoholism, teen pregnancy, and unstable homelife—has brought criticism. On the night she accepted the Newbery award for *The Slave Dancer*, protesters lambasted her view of servitude in *The Slave Dancer*. A later title, *Western Wind*, reprised her precarious home situation in childhood. Positive critiques laud her integrity and refusal to water down difficult human situations that involve children. Overall, her children's works rate higher than her adult books for audience appeal.

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GENERAL OBJECTIVES

1. To comprehend survival methods
2. To express the interdependence of human characters
3. To discuss the importance of determination
4. To locate settings on a map
5. To research the background of the slave trade
6. To analyze Jessie's terror of drowning
7. To list and define unfamiliar words, particularly sea jargon
8. To contrast the aims of slaves and slavers
9. To characterize conventions of historical fiction
10. To comment on the importance of weather, language, and geography to travel fiction

SPECIFIC OBJECTIVES

1. To characterize the treachery that leads to multiple deaths at sea
2. To discuss Purvis's relationship with Jessie and Stout
3. To explain why Jessie encourages a friendship with an Ashanti boy
4. To describe physical hardships above and below deck
5. To list items that are important to Jessie's survival
6. To apply information about Andersonville Prison to Jessie's adult life
7. To express the cruelty of dancing drunken slaves dressed in laces and frills
8. To explain the role of rum and fife music in saving slaves from despair
9. To analyze Jessie's nightmares
10. To determine how Daniel saves Ras from slavery

LITERARY TERMS AND APPLICATIONS

For a better understanding of Paula Fox's novel, present the following terms and applications:

characterization the author's revelation and development of believable human qualities, words, thoughts, influence, and actions in fictional beings, as found in Fox's depiction of the crew's interaction. Jessie is not familiar with the peculiarities of people who spend their lives away from land and who live in close quarters, share wormy food, and learn to cope with the caprices of a malicious captain and mate. Jessie's survival in life-threatening situations suggests that he acquires self-control and an ability to gauge personality quirks in other people without showing his fear or revulsion, for example, during his conversation with Captain Cawthorne while retrieving the green chest of clothes.

episode a coherent event, digression, or incident in a narrative that stands out on its own merit, for example, the scene in which Purvis is wrongly accused, flogged, and hung in the shrouds. The event indicates to Jessie the precarious justice that operates aboard the vessel and the amount of discomfort that Purvis must undergo for a false accusation. Other episodes illustrate to Jessie that he must do likewise, especially, the loss of the fife below and its retrieval among the dark bodies that line the hold.

historical fiction a fictional representation of an historical era, as in Fox's depiction of tenuous emotional and physical conditions aboard a slave ship. Critics have accused her of depicting African slaves as compliant, but the events in the story indicate otherwise. By showing them shackled, terror-

ized, despairing, and sick, she proves that the necessity of staying alive overrides any call to raise a rebellion and fight back against better-armed men. The multiple handicaps of not knowing English, living in the dark hold, and learning to survive at sea deprive the Africans of opportunities for revolt. Likewise, Jessie is unable to flee captivity, even though he sees islands and harbors in swimming distance.

THE IMPORTANCE OF SETTING

After Jessie's abrupt departure from the *Vieux Carré* section of New Orleans, the milieu of *The Slave Dancer* turns intently inward to the decks and holds of *The Moonlight*, a reeking slave ship that Jessie describes as larger than the St. Louis Cathedral on Jackson Square. As the action moves from Lake Borgne eastward past Florida and across the Atlantic Ocean to Whydah on the Bight of Benin, Jessie maintains a more positive mindset, mainly because he is certain he can endure a four-month impressment. He must acclimate himself to storms at sea and quell seasickness, but is not overly disturbed at being pressganged in his own hometown.

The loading of slaves for the return voyage alters the milieu drastically. Jessie can still look out to sea and at Sao Tormé and Caribbean isles, but the focus of the journey is the maltreatment of slaves below and above deck and the increase of inhumanity in the crew. As the population on board rises from 13 to 113, he quickly learns the hazards of running out of water and food and of endangering one of Captain Cawthorne's slaves, which translate to profits on arrival off Cuba. The milieu shifts once more as the final deal is negotiated while the ship rides at anchor as a storm blows up. The arrival of an American patrol ship intensifies the fraud of hurling shackles and hatch covers aboard to outright murder of the surviving blacks in shark-infested waters.

Following the sinking of *The Moonlight* and the loss of all on board except for Jessie and Ras, the milieu once more alters drastically to a shack on the Mississippi shore, where the boys can relax from their terrible passage and fatten up on Daniel's bounty. The debris that accumulates on shore reminds the boys how close they came to death. The danger to a free black like Daniel makes parting imperative. As Ras and Jessie turn toward their respective homes, the novel loses its scrutiny of place on the four-day walk to Louisiana and turns inward once more to survey the change in Jessie's attitudes and behaviors, particularly toward music and treatment of slaves. Fox deletes data about Rhode Island and Andersonville Prison to stress that the final struggle takes place inside Jessie.

CROSS-CURRICULAR SOURCES

For more information about Southern history, slavery, the *Amistad*, and other subjects and issues deriving from the novel, consult these sources:

- Amazing Grace: The Story Behind the Song*, Millbrook Press
Amistad, Harcourt Brace
Black History Month Resource Book, Gale Group
Caribbean Slave Society and Economy, New Press
Chronology of African American History from 1445-1980, Amistad Press
Lest We Forget: The Passage from Africa to Slavery and Emancipation, Crown
Slave Ship: The Story of the Henriette Marie, Dutton Children's Books

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Also, consult these web sites:

- "Amazing Grace," <http://www.bath.ac.uk/~chpjp/grace.htm>.
"The Amistad Trial," <http://leap.yale.edu/lcic/projects/ur/amistad.html>.
"Black History," <http://www.slip.net/~rigged/history.html>.
"The History of the British Abolition Movement," <http://miavxl.muohio.edu/~aronowml/History.HTM>.
"Northeast Abolitionists," <http://www.unl.edu/tcweb/altc/staffpages/page3.html>.
"OUPUSA: Mutiny on the Amistad," http://www.oupusa.org/gcdocs/gc_01950338290.html.

THEMES AND MOTIFS

A study of the central issues and situations in Paula Fox's *The Slave Dancer* should include these aspects:

Themes

- poverty
- fatherlessness
- kidnap
- despair
- survival
- bondage
- injustice
- loss
- rescue
- return
- recovery

Motifs

- coping with a new environment
- accepting a rigid division of labor
- taking control of feelings
- quelling fears of oppression and brutality
- developing a cross-cultural friendship
- recovering from trauma

MEANING STUDY

Below are words, phrases, or sentences that have a particular meaning in the novel. Explain each. Chapter headings and page references allow you to re-read the passage in which the item appears.

1. As for the fog, she observed how it softened the clamor from the streets and alleyways and kept the drunken riverboat men away from our section of the *Vieux Carré*. ("The Errand," p. 7)
(*The old quarter, New Orleans's most historic district, features a cluster of shops, galleries, restaurants, bars, and rooming houses. It is heavily influenced in language, architecture, and lifestyle by French settlers who, along with the Spanish, first populated the area. Bordered by convention centers and a river walk, the quarter is the city's tourist center.*)
2. We came to the edge of the lake and there I saw a small boat, a kind of fishing smack I'd seen on Lake Pontchartrain. ("The Errand," p. 15)
(*Lake Pontchartrain, a large body of water 41 miles long and 25 miles wide, forms the northern boundary of New Orleans. The lake provides the city with passage to the Mississippi River and Gulf of Mexico by way of a series of canals and manmade passageways.*)
3. Why, we'll have a ship full of royalty. ("The Moonlight," p. 19)
(*Purvis is referring to the important positions many Ashanti tribespeople held in their original homeland. The reference prefigures the bizarre scene of revelry, costumes, and rum-drinking that dominates The Moonlight the night it runs aground.*)
4. I was pressed too, although when I was older than you, and for a much longer voyage than this will be. ("The Moonlight," p. 20)
(*Benjamin Stout and Jessie share a common past—being forced or shanghaiied into naval service. Between the thirteenth and nineteenth century, the British Royal Navy forcibly recruited men for military service in varying ports to fill in for men who had died or jumped ship. President Thomas Jefferson condemned the impressment of American citizens by the British and demanded reparations as payment for past infractions. The practice, one of the causes of the War of 1812, was officially ended in 1815. However, the impressment of Jessie Bollier 25 years later indicates that criminal shanghai tactics continued on the sly.*)
5. It used to be Beaulieu but my father didn't want to be thought French, so he changed it. ("The Moonlight," p. 22)
(*Jessie's father altered the spelling of his name to Bollier, an Americanized approximation of the French pronunciation. The purpose of renaming his family was to separate himself from the snobbish Gallic elite of New Orleans, which prides itself on exotic French surnames and place names. A similar transformation occurred in the spelling of Beauchamp, which is now Beacham or Beechum.*)
6. I won't have Ibos. ("The Moonlight," p. 23)
(*The Ibo are a tribe whom Captain Cawthorne rejects as too soft and too prone to suicide to make them good risks. Residents of western African, they inhabit the southeastern Nigerian rain forest. A highly literate, sophisticated social group, the Ibo have traditionally lived an agrarian life and are not known for great physical daring, as is found in hunters or warriors such as the Yoruba and Ashanti. Therefore, the Ibo were spurned by slave dealers, auctioneers, or plantation overseers.*)
7. Far above, like a huge tattered bird, its wings flapping, hung Purvis, tied to the shrouds where the wind beat against him as though animated by the same demon which had raised Nicholas Spark's arm and brought the tarred rope down on his back. ("The Shrouds," p. 42)
(*Shrouds are a set of ropes or guys that secure the mast of a ship to the side and offset the rolling motion of a ship at sea by steadying the mast. Placement at that high angle would immure the victim in a wildly rocking mast and expose him to wind and weather with no shelter or warmth. Purvis's punishment illustrates the helplessness of men at sea under a brutal or vindictive commander like that of Captain Cawthorne.*)
8. Ned the carpenter had been unusually busy. The result of his labor was a platform on which squatted a nine-pound carronade, black as a bat, absorbing sunlight or the white glare of sunless days, an iron presence which Nicholas Spark touched each time he passed it as though for luck. ("The Bight of Benin," p. 45)
(*To help control the slaves, who outnumber the crew 100 to 13, the carpenter builds a special platform for a carronade, a short-barrelled weapon that could fire a heavy*

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cannonball for limited distances. The cannon is being situated to fire across the deck in case of trouble with the slaves.

The weapon is named for Carron, Scotland, where it was developed in 1779. The small size of carronades and the need for smaller gun crews made them very popular aboard small vessels like *The Moonlight*. Nine pounds refers to the weight of the cannonball, not the gun itself. Larger carronades could fire balls as big as 68 pounds. During the War of 1812 the frigate USS *Constitution* carried 54 guns, of which 22 were 42-pound carronades.)

9. If the ship made Cuban waters—if we were not overtaken by French pirates out of Martinique—if we escaped the British patrol and the United States cruisers—if they survived fever and flux and starvation and thirst? (“*The Spaniard*,” p. 80)
(On the long, tortuous passage over the Golden Triangle, slaves died on shipboard from disease, hunger, thirst, and diarrhea. The loss of body fluids drained them of nutrients; the resulting weakness often caused their hearts to stop beating as muscle tissue atrophied. Flux and fever also left them vulnerable to new types of disease among Americans, against which their bodies had no immunity. Slaves who survived the rigors of capture, transportation, and sale were truly the fittest of the species.)
10. A low stone wall ran along the side of the dirt road. I followed along it until I came to the place where two tall columns marked the beginning of another road which ran straight as a plumb line to the steps of a great plantation house. (“*The Old Man*,” p. 123)
(Daniel gives Jessie oral directions that must be obvious to follow in all kinds of weather, day or night. The road, which lies directly ahead, is as straight as a lead weight at the end of a string. A method of measuring employed by surveyors and carpenters, the plumb bob follows the pull of gravity, assuring the accuracy of a vertical line.)
2. Why does Jessie dislike going to Aunt Agatha’s house? (After Jessie’s father’s death while removing debris from the Mississippi River nine years before, his family has had to borrow from Aunt Agatha. She considers the house on St. Ann Street too fine a place for a careless boy. She orders her nephew to stay off the carpet and chairs, accuses him of walking like “some lout from the bayou,” belittles his fife-playing, ridicules his mother’s profession, and implies that he is too stupid to go to school.
Jessie despises having to ask favors of his supercilious aunt. In private, he calls her “a disagreeable and mean old maid.” Even after his return from the voyage, Aunt Agatha, softened by a more affectionate attitude, is still “a slightly soured but not bad-hearted woman” who stops degrading her nephew.)
3. How does Jessie rescue Ras from being thrown overboard?
(When the crew hurries to toss slaves into the shark-infested waters off Cuba to hide evidence of slave dealing from an American vessel, Jessie’s mind snaps. He “[begins] to wail like a demented person.” He deceives Seth Smith into believing that his foot is caught in a coil of rope. When Seth runs off to assist in covering Cawthorne’s crimes, Jessie loosens Ras’s grip on the mast and hides him in the forehold. To conceal their presence, the boys crawl under the staysail out of sight.)
4. How do the British show their contempt for American slavers?
(The British are a constant threat to American slaving crews. After halting the slave trade in their own country, the British stalk and harass slave galleys. In *Whydah* on Africa’s west coast, they set fire to the barracoon, the enclosure that houses black captives until slave brokers purchase them. Purvis explains that the English “like to provoke us because we don’t belong to them anymore!” In his cynical analysis, “they wouldn’t have passed laws against slaving if they hadn’t found something else as profitable.” Jessie is unconvinced, believing that Purvis is withholding truth in the matter.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages in the novel.

Questions 1-5 Literal Level

1. How does Jessie know that Purvis is innocent of theft?
(The status of justice aboard ship shocks Jessie, who is accustomed to land-based systems of law and punishment. After Stout accuses Purvis of emptying his sea chest, Jessie stays out of their quarters until tempers cool. During the early dawn hours, he sees a figure stealing along “on all fours toward the aft section” and returning with a stolen egg. Purvis earns a severe beating and a day in the shrouds for the crime.
Jessie overhears Smith blaming Stout for “[handing] Purvis over to that beast.” Aware that Purvis suffered unjust punishment without complaint, the boy ponders why Purvis did not deny the charge. Exhausted by his night in the shrouds, Purvis is unable to settle Jessie’s mind with his slim explanation: “There would’ve been no use in that. The officers of this ship would not care what the truth was.” The chilling assessment prefigures later episodes of lawlessness and conniving.)

Questions 6-8 Interpretive Level

6. What does Jessie’s encounter with Star indicate about the boy’s feelings for others?
(Jessie, lured by the splendor of rich homes, peers through the black wrought iron of a walled garden. He sees a stone hut where house slaves reside. Exquisitely gowned white matrons, possibly wearing the garments his mother has sewn, contrast with Star, a silent, graceful black woman who watches Jessie from the door of

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her hut. Jessie is embarrassed to be caught on the wall. After the incident, Jessie, in order to avoid the "room full of brocade," keeps to the alleyways, where he encounters only "sailors and gentlemen and chandlers and cotton merchants and farmers" and "women gotten up like parrots." Yet his mind ponders Star and her reaction to her name. Jessie's mother comments that the slave owners "might as well call someone 'shoe.' It's not a human name." Although the boy comes from a humble background, he has learned early to value human beings for individual worth.)

7. How does Jessie insulate himself from the horrors of his voyage?

(After returning to New Orleans, Jessie turns to gaze at passing blacks and wonders if they have been transported in a slave ship. He refuses to take any work that is even obliquely connected with slavery, but he soon discovers an invasive truth in the South—that almost every phase of life has been marked by the "imprint of black hands." A recessed part of his memory forces him to search for Ras, whom he never finds.)

After he establishes himself far from slavery in Rhode Island, Jessie lives an ordinary life and never mentions his journey of 1840. His conscious memory does not dwell on the nightmare, which time softens "as though it was kneading wax." Only the intrusion of music—whether vocal or instrumental—brings forth the dismal memories of "black men and women and children lifting their tormented limbs in time to a reedy martial air, the dust rising from their joyless thumping, the sound of the fife finally drowned beneath the clanging of their chains.")

8. Why does Jessie hate the Ashanti?

(Jessie's mind takes an unforeseen turn as he wrestles with his role in the slave trade. In reaction against his own wrongful captivity, inedible food, disease, and the jealousies and warfare among the sailors, he is horrified to find himself hating the black captives for "their shuffling, their howling, their very suffering." He is incapable of evaluating a gut response against the pitiful creatures for whose welfare he has been kidnapped and forced into service. Because he is unable to fight back against Cawthorne's crew, he projects his anger against the helpless and concludes that they are the cause of his misery.)

Jessie's reaction—a desire to whip them with Spark's rope—develops into a more understandable emotion: "I wished them all dead! Not to hear them. Not to smell them! Not to know of their existence!" The final line of his lament is the most honest response. Jessie, amid his personal misery and homesickness and his own part in the slave trade, fears he will never return home and, like many genteel Southerners, wishes that he had no knowledge of slavery. His displacement of emotion reveals, not a true hatred of blacks, but a hatred of the institution of slavery, which has forced him into an untenable position.)

Questions 9 and 10 Critical Level

9. What does Jessie learn about himself during the voyage?

(Far from the normalcy of home, Jessie uses nights at sea for introspection. From a house dominated by

women where he is entrusted with meager errands and given warnings about the dangers of city life, he quickly matures into a sturdy, obedient deckhand who must make decisions for himself. Pruvvis treats Jessie like any other sailor, warning him, "I'll have no cries from you, Jessie. You get the same amount of drink as all of us...." Jessie is surprised to find comfort in that equality, an indirect acknowledgement of manhood.)

The boy learns the discipline of the ship by direct encounter with dire consequences of disobedience. After suffering five lashes for refusing to play his fife as directed, Jessie takes comfort in shared perils by realizing that every sailor gets a taste of the lash. His experience makes him part of the brotherhood of the sea. By the time he limps into the outskirts of New Orleans, he is ready to accept the challenges of adult life. In time, he is able to train himself as an apothecary, bear the financial burden of his family, and even face the vicissitudes of the Civil War and Andersonville Prison.)

Questions 11-14 Creative Level

- Using models from books on music, make schematic drawings of a fife and explain how it differs from a flute, trumpet, cornet, or recorder.
- Using examples from the novel, explain the difference between history and historical fiction.
- Draw several views of a slave ship one showing the rigging, one demonstrating the storage of slaves in the hold, and one under full sail. Using nautical terms from the book and from outside sources, label the ship's parts.
- Compare Jessie's experience to that of the protagonist in *The Man Without a Country*, a compelling story of loss and yearning by Edward Everett Hale. How do Jessie and Hale's protagonist suffer during their separation from home and family? What do they miss most during their long absence from America?

ACROSS THE CURRICULUM

Drama

- Improvise the arrival of Ras to his west African homeland. Express his anger at local chiefs for selling slaves and his delight in meeting Jessie and returning home.
- Discuss with a group the protracted drama of passage in a slave hold. Comment on threats to life, particularly chains, stale air, seasickness, contagion, poor sanitation, hunger, physical depletion, and capricious violence of the crew.

Cinema

- Draw a cartoon strip or story board depicting Daniel welcoming the two boys and feeding them well. Dramatize placement of shack, pig pen, and chicken yard as well as the departures of Ras and Jessie.
- Summarize the video *Amistad*. Discuss the importance to American law of a group of slaves who negotiate a return to their homeland.

Science and Health

- Make a mural of sea life around the West Indies and African coast. Include animals and plants, such as flying fish, gulls, and sharks.
- Report on reefs. Explain how they form and why they can easily ground a ship.

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3. Comment on the spread of disease aboard a slave ship. Explain why close quarters for 113 people jeopardizes both the crew and slaves.

Geography

1. Create a mural or web site that details the standard route of the slave trade. Name ports of call in the Caribbean and Southern states that trade directly with barracoons on the Bight of Benin.
2. Locate a detailed city map of New Orleans and its environs. Determine the major locations of the story, especially Lake Pontchartrain, Lake Borgne, Pirate's Alley, Jackson Square, Chartres and St. Louis streets, and the St. Louis Cathedral.
3. Sketch the route of the trade winds in the Atlantic. Determine at what point *The Moonlight* encountered warm winds and why the crew fears being becalmed.

Arts and Crafts

Sketch the artwork and craft patterns common to west Africa and the West Indies. Note how African style continues to influence Caribbean art in weaving, carving, beadwork, and basketry.

Economics and Law

1. Discuss the role of greed in slaving. Explain why Captain Cawthorne risks his cargo by keeping shackles, hatch covers, and the cauldron when foreign ships appear on the horizon.
2. Explain why Cawthorne keeps a supply of national flags and why he avoids English and American patrols.
3. Determine when international trade in slaves ended in the United States and the Caribbean. Account for the influence of William Wilburforce, New England Quakers, Joseph Cinqué, and Toussaint L'Ouverture.

Social Studies

1. Write a report on the problems encountered in struggling fatherless families. Express Jessie's distaste for his Aunt Agatha.
2. Make an oral evaluation of Jessie's survival of Andersonville Prison. Comment on his belief that surviving *The Moonlight* gave him experience in staying alive.

Psychology

1. Lead a discussion of how crews learn to tolerate each other during long passages at sea. Comment on the effects of wormy meat, short rations, floggings, rum, and fear of discovery by American patrol ships.
2. Write a report on isolation. Include a paragraph on Daniel's ability to communicate with Ras and the effect of the boy's return home.

Mathematics and Computers

1. Using desktop publishing, compose an annotated time line of the last voyage of *The Moonlight*. Estimate at what point Ned Grime died, when Jessie was whipped, and when Ras and Jessie began forming a friendship.
2. Estimate the amount of food and water necessary to keep 110 slaves and a crew of 13 alive for a two-month passage from Sao Tomé to Cuba.

Music

1. Listen to recorded music that suggests the emotions of people separated from their homeland, for example, movements of Edvard Grieg's *Peer Gynt Suite*. Describe the way that music captures human feelings.

Language and Composition

1. Compose a letter to Betty Bollier. Inquire how Jessie recovered from the voyage and why he dislikes music. Ask if Betty has noticed changes in his attitude toward New Orleans slaves.
2. Keep a list of crucial vocabulary terms from the novel that fit under following headings: ships and sailing, slavery, weather, New Orleans, world geography, and American history.
3. Create a plausible story about Daniel and how he manages to conceal his solitary life in the shack from slave catchers and passing ships.

Literature

1. Read aloud from nonfiction, novels, plays, and stories about isolation and survival, such as Esther Hautzig's *The Endless Steppe* and Jack London's *The Call of the Wild*.
2. Propose episodes for the book in which Jessie and Purvis go ashore at Whydah and Sao Tomé.

History and Current Events

1. Make a timeline of events from history involving the Atlantic slave trade. Include the predicament of the *Amistad* and the arrival of the *Clothilde*, the last slave ship to reach American harbors.
2. Contrast *The Moonlight's* last voyage with other sea disasters, for example, the *Maine* and *Lusitania*.
3. Draw a map of American slave states. Place names of major slave markets in Maryland, Virginia, South Carolina, Georgia, and Louisiana.

Education

1. Brainstorm ways of introducing Ras to Mississippi, especially the muggy swamp conditions and insects. Suggest types of language lessons that would acquaint him with methods of health care, dress, cooking, behavior, and speech.

STUDENT INVOLVEMENT ACTIVITIES

1. Compose a paragraph in which you explain how a troubled childhood, travel, and American history influenced Paula Fox's outlook and subject matter.
2. Listen to recorded poems about the sea, for instance, John Masefield's "Sea Fever." Compose similar poetic lines to express Jessie's experiences with sharks, sailors, deck chores, storms at sea, ship-to-shore commerce, harsh punishments, and shipwreck.
3. Read Theodore Taylor's *The Cay*. Explain what the main character has in common with Jessie. Discuss qualities that give both protagonists strength in difficult situations. Explain how each responds to rescue.
4. Make a list of natural materials that you could locate near your house in order to fashion a shack and animal pens for a person like Daniel. Discuss how you would keep out predators, insects, cold, rain, wind, or intense heat. Improvise ways of concealing the exterior from slave catchers. Describe how you would hunt, cook meals, and wash clothes in secret.
5. Write a newspaper account of Jessie's return. Describe his friendship with Ras. Supply direct quotations by Purvis, Daniel, Aunt Agatha, Betty, and Mrs. Bollier.
6. Create a wall chart illustrating how action words strengthen historical fiction. Cite compelling sentences

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that characterize Jessie's adventures at sea and his harrowing return to land.

7. Lead a debate concerning whether Jessie deserves to be called a hero. Contrast his heroism with that of other liberators, particularly Harriet Tubman, Frederick Douglass, Angelina Grimké, Abraham Lincoln, Joseph Cinqué, and Sojourner Truth.
8. Lead a panel discussion of how isolation alters people. Discuss ways in which Jessie changes in adulthood, for example, his choice of the apothecary's trade, enlistment in the Union army, and survival of Andersonville Prison.
9. Write a diary entry describing your life at sea. Include activities that involve eating, making friends, learning the ship, performing chores, keeping dry and warm, and passing the time. Select a hobby or an animal that would make an appropriate companion and pet.
10. Compose a poster or newspaper ad describing Jessie Bollier and the circumstances surrounding his disappearance. List places to post the information, for example, Jackson Square or the harbor.

ALTERNATE ASSESSMENT

1. List examples of tribal custom, fear, insecurity, intimidation, loyalty, victory, loss, and memory in the story of Jessie's kidnap.
2. Compile a list of actions that demonstrate Jessie's ability to adapt to the environment.
3. Compose a scene in which Jessie locates Ras on a Boston street.
4. Account for turmoil after the ship returns to Cuba.
5. Explain the emotions that Jessie must control after kidnap.

OTHER WORKS BY PAULA FOX

How Many Miles to Babylon?, 1966
Maurice's Room, 1966
Poor George, 1967
Portrait of Ivan, 1968
The Stone-Faced Boy, 1968
Dear Prosper, 1968
The King's Falcon, 1969
Hungry Fred, 1969
Blowfish Live in the Sea, 1970
Desperate Characters, 1970
The Western Coast, 1972
Good Ethan, 1973
The Widow's Children, 1976
The Little Swineherd and Other Tales, 1978
A Place Apart, 1980
One-Eyed Cat, 1984
A Servant's Tale, 1984
The Moonlight Man, 1986
Lily and the Lost Boy, 1987
The Village by the Sea, 1988
In a Place of Danger, 1989
The God of Nightmares, 1990
Monkey Island, 1991
Amzat and His Brothers: Three Italian Tales, (with Floriano Vecchi) 1993
Western Wind, 1993
The Eagle Kite, 1995
Radiance Descending, 1997

RELATED READING

Avi, *The True Confessions of Charlotte Doyle*
Scott Card, *Ender's Game*
Esther Hautzig, *The Endless Steppe*
Dorothy Johnson, "A Man Called Horse"
Theodora Kroeber, *Ishi*
Jack London, *The Call of the Wild*
Lois Lowry, *The Giver*
Scott O'Dell, *Sing Down the Moon*
Gary Paulsen, *Nightjohn* and *Hatchet*
Ann Petry, *Tituba*
Ayn Rand, *Anthem*
Theodore Taylor, *The Cay* and *Timothy of the Cay*
Gore Vidal, *A Visit to a Small Planet*
Margaret Walker, *Jubilee*
Yoko Kawashima Watkins, *So Far from the Bamboo Grove*

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THE SLAVE DANCER

VOCABULARY TEST

Replace the underlined words in each of the following sentences with the correct word from the list below. Write your answer in the blank provided.

affliction	cathead	keening	shackles	tautened
apprehension	confounding	lout	shambling	tranquility
assuage	fathom	lurch	starboard	trussed
barracoon	flailing	revivified	supps	wistful
bayou	intoxicated	scraggy	tarpaulin	zenith

1. He dines on the fear he rouses up.
2. Can't you walk like a gentleman instead of some lout from the marsh?
3. I think it must have steadied, for I felt an extraordinary sad calm the sea had on certain cool mornings when you knew it would look the same if you weren't there to see it.
4. Despite my intention, I could not help but see the wretched shuffling men and women whose shoulders sank and rose in exhausted imitation of movement.
5. I was so excited by my vision that I rose up on my toes as though to meet the fate I had invented.
6. I was tossed, then tied, then lifted up and carried like a pig to market.
7. On land at last, about to satisfy my hunger, I couldn't understand the heaviness that weighted me down, that made it so difficult to breathe.
8. When the sun had risen to its height, I came to a rutted road where farm wagons had left their wheel tracks.
9. His Portuguese servant was dressed up in captain's clothes, cursing the British as they scrambled up the right side.
10. They've set the enclosure on fire.
11. Not for the last time, I considered casting myself over the side and confusing them all!
12. And he shot a ferocious glance at Stout who took notice of it with a yearning smile.
13. When I got up, I saw a boy close to my own age, staring at me from among the group of silent slaves squatting beneath the canvas.
14. I was no more able to guess their expressions as they dressed themselves than I could have explained how the mute man had persuaded them to dress at all.
15. There were signs—brooding looks from my mother, Betty's way of speaking softly to me as though I was an invalid, and, most startling, the change in Aunt Agatha who treated me now with affection and never called me a bayou bum.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____

THE SLAVE DANCER

COMPREHENSION TEST A

Part I: Quotation Identification (20 points)

Identify the person who is speaking in the following quotations. Place your answer in the blank provided.

- _____ 1. I have the Captain's good will, and there's none else on this ship that has!
- _____ 2. There's not a sailor living who's not felt the lash.
- _____ 3. You won't find nobody. The sharks will crack their bones.
- _____ 4. I doubt you'd benefit from schooling.
- _____ 5. Don't forget Jonah and what happened to him, only you shall land up in the belly of a shark.
- _____ 6. Nose... Teef.
- _____ 7. You've murdered me! Get the slaves over!
- _____ 8. I must start work on this nightmare right away.
- _____ 9. It was only my grandfather who was from France, Captain.
- _____ 10. If they are dead, they are of no use to me!

Part II: True/False (30 points)

Mark each statement either T for true or F if any part is false.

- _____ 1. Jessie's mother learns from sailors in the marketplace that her son has been captured and taken aboard a slave ship.
- _____ 2. When he returns, Jessie finds work on the Orleans Bank Canal.
- _____ 3. A macaroon is too old or too crippled to work.
- _____ 4. Jessie whispers his name to a young black boy who seems to be looking at him.
- _____ 5. Ras saves Jessie from the slave hold by lifting him up to Purvis.
- _____ 6. Although Captain Cawthorne makes his living at the slave trade, Jessie holds him in high regard.
- _____ 7. Jessie never learns who stole his fife and threw it in the hold.
- _____ 8. Stout is tied to the mast for stealing an egg.
- _____ 9. In the hold Jessie finds a bucket of dead rats which the slaves use as food.
- _____ 10. The flying fish remind Jessie of a decoration on his mother's sewing box.
- _____ 11. Mrs. Bollier sends Jessie to Aunt Agatha's to borrow candles.
- _____ 12. The slaves from Whydah are exchanged for cash, rum, and tobacco.
- _____ 13. At the slave market, Jessie hears a story about a slave ship in which the officers and slaves all go blind.
- _____ 14. Ned explains that the tribes of Africa speak different languages.
- _____ 15. Jessie realizes that his major task on the ship will be cleaning the hold with chloride of lime.

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Part III: Fill-in (20 points)

Supply a word or term to complete each of the following statements.

1. The captain gives Jessie the nickname _____.
2. The _____ are a religious group that pressures for the outlaw of slavery.
3. In his later life, Jessie shuts himself away from the sound of all _____.
4. The slaves are dumped into the shark-filled waters off the island of _____.
5. Jessie hears an inner voice cry out, "_____!"
6. As *The Moonlight* sinks, Jessie sees the hand of _____ clawing the air.
7. Purvis orders Jessie to pour a measure of _____ into a slave's mouth.
8. The slaves prefer to eat _____ rather than the messes of horse beans and salt beef.
9. When an English ship appears on the horizon, the captain orders Cooley to take down the Spanish flag and replace it with the _____ flag.
10. Mutiny among the slaves breaks out over the inadequacy of the _____.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Describe how slaves are rounded up and loaded aboard slave ships.
2. Account for Jessie's rebellion.
3. Contrast Jessie's friendships with Purvis and Daniel.
4. Give evidence of injustice to the crew aboard *The Moonlight*.

THE SLAVE DANCER

COMPREHENSION TEST B

Part I: Multiple Choice (30 points)

Select an answer to complete each of the following statements.

- _____ 1. The traders use rum, tobacco, and cash to pay for a. horse beans and salt beef. b. yams. c. leg shackles. d. Ashanti.
- _____ 2. Stout and spark swing a living woman over the rail, ostensibly because a. she has a fever. b. she stole an egg. c. female slaves are useless. d. the Spaniard wants to punish her for starting a mutiny.
- _____ 3. When Jessie's apprenticeship ends, a. he gets a job on the Orleans Bank Canal. b. Aunt Agatha meets the family in Rhode Island. c. he searches for Ras along the Mississippi and in the streets of Boston. d. he moves north and sends for Betty and his mother.
- _____ 4. In case of intervention by an American patrol boat, a. the captain orders the men below to their hammocks. b. the men will dress in women's clothes and dance. c. there is a full set of papers claiming Spanish ownership. d. a carronade awaits on the platform.
- _____ 5. After anchoring off Whydah, a. the captain loads water and food. b. chiefs board with the Ashanti in shackles. c. the British set the barracoon afire. d. the Spaniard arrives to negotiate a deal.
- _____ 6. Ras and Jessie awaken on the beach to the a. sight of the ship aground on the reef. b. the sound of the ship sinking. c. the sight of bodies afloat in the bay. d. the smell of Daniel's cooking.
- _____ 7. When Jessie was four, a. his father drowned in the Mississippi River. b. Aunt Agatha called him a bayou lout. c. Betty and Mrs. Bollier went into the sewing business. d. his family moved from Pirate's Alley to the *Vieux Carré*.
- _____ 8. After Stout insists that Jessie fetch his fife from the hold, a. the captain calls Jessie a bollweevil. b. Purvis offers to go in Jessie's place. c. Jessie sees Ras holding the fife up through the grating. d. Stout is condemned to a flogging.
- _____ 9. It was Stout's job to see to a. the Spaniard's negotiations. b. the kidnapping of a new slave dancer. c. care of slaves. d. transfer of the cargo to the Portuguese slave buyer.
- _____ 10. Ned refuses to speak African because a. there are too many languages to learn. b. he fears he may start a mutiny. c. the captain forbids communicating with slaves. d. the words are not Christian.
- _____ 11. Mrs. Bollier weeps when Jessie tells her a. how the slaves died in shark-filled waters. b. about the death of Stout in the ropes. c. he must join the Union army. d. the Portuguese servant had no tongue.
- _____ 12. Life aboard ship prepares Jessie for a. fighting in the army. b. prison. c. the four-day walk home. d. a storm at sea.
- _____ 13. In Rhode Island, Jessie misses a. Ras. b. New Orleans. c. the *Vieux Carré*. d. playing the fife.
- _____ 14. Jessie and Ras wash ashore a. on a Cuban beach. b. along with Portuguese survivors. c. in Mississippi. d. near a deserted plantation.
- _____ 15. Purvis tells Jessie a story about a. a captain who becomes a walking preacher. b. the dangers of disease that can cause blindness. c. a Spaniard with no tongue. d. sharks feeding on flying fish.

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Part II: Identification (20 points)

Name the characters who fit the following descriptions:

- _____ 1. binds feet with strips of cloth
- _____ 2. complains of cramps
- _____ 3. serves as ship's carpenter
- _____ 4. sees someone stealing an egg
- _____ 5. accuses the *cabociero* of trickery
- _____ 6. calls Jessie a bayou lout
- _____ 7. makes gowns for rich ladies
- _____ 8. brings Jessie tea and plays cat's cradle with him
- _____ 9. wears a shirt with frills and lace to the chin
- _____ 10. is too greedy to get rid of shackles

Part III: Matching (20 points)

Match parts of quotations.

- _____ 1. We'll be in Cuban waters in a day or so,
- _____ 2. That means there are thirteen of us now, all because of you,
- _____ 3. That scoundrel, that Irish bucket, that thieving scum of the earth,
- _____ 4. When they sit that way, their heads on their knees, not moving at all
- _____ 5. The distance between us lengthened even as I stood there
- _____ 6. I had been afraid she would suddenly decide to give the alarm
- _____ 7. You get the same amount to drink as all of us
- _____ 8. We had weighed anchor and sailed that evening
- _____ 9. If I ever got back, I would not,
- _____ 10. Stout, who had vanished for a moment, reappeared,
 - a. and I was angry she had seen me at all.
 - b. so watch your step for if something goes wrong, it'll be your fault.
 - c. the longer the voyage took, the less drinking water we would be given.
 - d. and that's a far sight better than you'd do on some ships I can think of.
 - e. will now show himself.
 - f. you must get them on their feet and distracted, by flogging sometimes.
 - g. so the slaves would not see the shore of their homeland disappearing and a fresh land wind was bearing us along smoothly.
 - h. I should be turned inside out like a garment that was to be laundered.
 - i. how beyond the advantage we had of weapons, their nakedness made them helpless.
 - j. and not long after that, we'll be on land again where men is the same height.
 - k. I told myself silently, even go to the slave market on St. Louis and Chartres Streets again.
 - l. his hands full of shackles which he flung into the sea.
 - m. it would be worse when the hatch was opened and we were discovered.
 - n. listening to his breathing, aware of a powerful emotion, gratitude mixed with disappointment.
 - o. snakes like strings of wet brown beads, or think like the weathered gray hafts of axes, or brilliantly colored like precious stones.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Describe the long walk to New Orleans.
2. Explain how Purvis shows kindness to Jessie.
3. Describe the reactions of the Ashanti during the voyage.
4. Explain the tensions among the crew.

THE SLAVE DANCER

ANSWER KEY

VOCABULARY TEST

- | | | |
|----------------|---------------|-----------------|
| 1. sups | 6. trussed | 11. confounding |
| 2. bayou | 7. assuage | 12. wistful |
| 3. tranquility | 8. zenith | 13. tarpaulin |
| 4. shambling | 9. starboard | 14. fathom |
| 5. intoxicated | 10. barracoon | 15. lout |

COMPREHENSION TEST A

Part I: Quotation Identification (20 points)

- | | |
|----------------|----------------------|
| 1. Stout | 6. Ras |
| 2. Ned | 7. Captain Cawthorne |
| 3. Daniel | 8. Mrs. Bollier |
| 4. Aunt Agatha | 9. Jessie |
| 5. Purvis | 10. the Spaniard |

Part II: True/False (30 points)

- | | | |
|------|-------|-------|
| 1. F | 6. F | 11. T |
| 2. T | 7. T | 12. T |
| 3. T | 8. F | 13. F |
| 4. T | 9. F | 14. T |
| 5. F | 10. T | 15. F |

Part III: Fill-In (20 points)

- | | |
|---------------|----------------------|
| 1. Bollweevil | 6. Captian Cawthorne |
| 2. Quakers | 7. rum |
| 3. music | 8. yams |
| 4. Cuba | 9. American |
| 5. Oh, swim! | 10. latrine buckets |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Multiple Choice (30 points)

- | | | |
|------|-------|-------|
| 1. D | 6. B | 11. A |
| 2. A | 7. A | 12. B |
| 3. D | 8. B | 13. B |
| 4. C | 9. C | 14. C |
| 5. C | 10. D | 15. A |

Part II: Identification (20 points)

- | | |
|----------------------|-----------------------|
| 1. Jessie | 6. Aunt Agatha |
| 2. Betty | 7. Mrs. Bollier |
| 3. Ned | 8. Purvis |
| 4. Jessie | 9. the Spaniard |
| 5. Captain Cawthorne | 10. Captain Cawthorne |

Part III: Matching (20 points)

- | | |
|------|-------|
| 1. J | 6. A |
| 2. B | 7. D |
| 3. E | 8. G |
| 4. F | 9. K |
| 5. N | 10. L |

Part IV: Essay (30 points)

Answers will vary.



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