

## PART 6 Teaching suggestions

Learning about the Transatlantic Slave Trade through local history can give pupils a more tangible link to the past. The pack aims to support History, Citizenship teaching, but may be used across the curriculum, particularly in English, Drama and Geography.

### Using the information sheets

- ◆ Many streets, buildings and other places in and around Deptford have names that reflect local history. Divide the class into groups. Give each group a different information sheet. Ask them to use their own knowledge of the area, street maps or internet resources such as Google Earth to identify links to the people and events described in the information sheets. Groups can share their findings with the rest of the class. If possible go out for a walk to identify places. Follow-up activities could include devising a guided walk or guide book.
- ◆ Discuss the legacy of the Transatlantic Slave Trade and the campaign for abolition. It is visible in street names, but how else has the trade shaped Deptford today? Discuss local communities and culture. This may also provide an opportunity to discuss racism, gender equality and human rights.
- ◆ The information sheets may be used as a focus for pupils' independent research. Ask pupils to choose a place or person to research, read the information sheet and write a list of questions that the information sheet does not answer. Ask them to identify sources of information and attempt to find answers to their questions (the web links and sources included in the pack could be a good start).
- ◆ In *Blood Sugar*, the play that was developed alongside this teachers pack, key figures from different periods of history interact with each other. Ask pupils to develop dialogues between, for example, Ignatius Sancho and Samuel Pepys; a woman participating in the sugar boycott and John Hawkins; Francis Drake and Joseph Harcastle.
- ◆ Each information sheet includes questions that may be used as a starting point for guided class or group discussion. Using the questions on the John Hawkins and Francis Drake and Ignatius Sancho information sheets you may wish to hold a class debate, asking pupils to research and represent different points of view.
- ◆ Discuss Deptford Town Hall's statues with the class and ask pupils who they think should be commemorated with a statue at the town hall. Ask pupils to use the information sheets, sources, websites and the library to research alternative people who they feel should have a statue – and provide evidence to support their argument. Follow up activities could include redesigning the town hall or designing a statue, and writing a speech for the unveiling. See also:

- ◆ Teaching suggestions: Are we right to commemorate the life of a slave trader? <http://www.heritageexplorer.org.uk/HeritageExplorer/TeachingActivities/Slavery+-+Investigating+the+legacy+of+a+slave+trader.htm>

### Using the sources of evidence

- ◆ As a starter activity, give each pupil a source and ask them to brainstorm answers to four questions: what can I see? (Start by describing the image or object); what can I infer? (what could the things you have observed tell you?); what else would I like to know about this source? Where can I find out more?
- ◆ Ask pupils to put the maps and images of Deptford in chronological order (you may wish to conceal the dates), compare them and describe how the area changed over time, and discuss ideas about why these changes occurred.
- ◆ Discuss the photographs of the archaeological excavations at Convoy's Wharf. Using the maps, plans, views of Deptford, Greenwich and Blackheath and a modern street map ask pupils to decide where they would site a trench for an archaeological dig, and what they would expect to find.
- ◆ When looking at portraits, look carefully at the sitter's pose and expression and the objects that have been included in the portrait. What messages do they give about the sitter – what are they trying to convey about their status, their political views, their job or their achievements?
- ◆ Compare the images of people of African origin shown in the sources, for example on John Hawkins's Crest, on the pin cushion and wool work picture, on Ignatius Sancho's tobacco-paper, and the portraits of Ignatius Sancho; Olaudah Equiano, Francis Barber and Toussaint L'Ouverture. Discuss what they can (and can't) tell us about attitudes towards black people, and how attitudes changed.
- ◆ Ask pupils to plan a guide book, exhibition or television programme about the history of Deptford, one historical figure or a group of people. Ask them to select sources of evidence to include, think about ways to represent different points of view, and find creative ways to make the topic interesting and thought provoking.

## Other activities

- ◆ Ask pupils to research their family tree. Pupils could also research how long their family has lived in South London, and where their relatives lived before moving here. Follow up activities could include creating a class map, or a display with family photographs. To find out more about researching family history visit:  
[www.movinghere.org.uk/galleries/roots/default.htm](http://www.movinghere.org.uk/galleries/roots/default.htm)  
[www.nationalarchives.gov.uk/familyhistory](http://www.nationalarchives.gov.uk/familyhistory)
- ◆ Ask pupils to interview a member (or members) of their family. Ask them to devise a set of questions beforehand, focusing on family history, or finding out what they know about slavery.
- ◆ Information about carrying out an historical interview can be found here:  
[http://www.brent.gov.uk/heritage.nsf/24878f4b00d4f0f68025663c006c7944/c5a17c8cac948f5480256ad3003609ae/\\$FILE/carrying\\_out\\_historical\\_interviews.pdf](http://www.brent.gov.uk/heritage.nsf/24878f4b00d4f0f68025663c006c7944/c5a17c8cac948f5480256ad3003609ae/$FILE/carrying_out_historical_interviews.pdf)
- ◆ Ask pupils to research music that has its roots in slavery or carry the themes of the slave trade, oppression, freedom or African or Caribbean history. Investigate how songs such as Amazing Grace have been adopted by later liberation movements such as Civil Rights and Anti Apartheid movements. Other songs to research could include *The Fallacies of Hope*; *Wade in the Water*; *Motherless Child*; *Strange Fruit*; *We shall overcome*; *Change gonna come*; *Get up stand up*.

## The Songs – Their purpose in the production and their potential as teaching tools.

Historians have come to look at songs that have been passed down from the days of plantation slavery as an echo of the feelings of slaves. There are slave stories that were written down and those from Olaudah Equiano, Cugoano, Mary Prince and Harriet Jacobs together with Ignatius Sancho's letters are used in the script of Blood Sugar, but the feelings of the masses are unrecorded (as is the case throughout history.)

Spirituals evoke a yearning for salvation that had, for the slaves, a physical as well as a metaphysical expression. Maroons were inaccessible communities where runaway slaves could escape the rule of the colonial militia. These free slaves often joined in the numerous rebellions that punctured the centuries of enslavement. Not all slaves had experience of the Maroons but all knew of them. Slaves would return from the Maroons with stories of slaves running their own lives. The promised land, which Moses led the Israelites to in the Bible, had a practical parallel in their own islands. The slaves were being converted to Christianity. In the minds of the Christian slave trading nations they were being saved from the devil. To hear slaves sing showed the authorities that they were doing God's work. But to the slaves, the words had a coded message, as well as devout one.

Working with students, we used songs which the students had heard of.

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### GO DOWN MOSES

#### Go down Moses

Way down in Egypt Land

Tell old Pharaoh

To let my people go

When I was in Egypt land

Let my people go

Oppressed so hard

I could not stand

Let my people go

Go down Moses

Way down in Egypt land

Tell old Pharaoh

To let my people go.

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### SWING LOW SWEET CHARIOT

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Swing low sweet chariot	I looked over Jordan
Coming for to carry me home	And what did I see?
Swing low sweet chariot	Coming for to carry me home.
Coming for to carry me home	I saw a band of angels
	Coming after me
If you get there before I do	Coming for to carry me home.
Coming for to carry me home	
Tell all my friends I'm coming there too	Swing low sweet chariot
<b>Coming for to carry me home</b>	Coming for to carry me home
	Swing low sweet Chariot
	Coming for to carry me home.

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*Amazing Grace* is a song students know from the Beyonce Knowles version. We used the song twice in the production. The slaves sang it in their plantation field scene. In the scene set aboard the slave ship we told the story of John Newton's writing of it and of its adoption by civil rights movements. Newton was referring to his finding grace after lapsing into sin when he wrote the lyric. He in fact made richer profits from his slave trade captaincy in the years after finishing the song. He did not renounce the trade until much later when he finally became convinced by the abolitionists and began to speak out against his former occupation. Like the paintings, we brought the songs alive by telling the stories that filled in their backgrounds and sang them as if they had just been written. Merely the singing of these songs with this background knowledge takes the student into emotional responses to slavery.

### AMAZING GRACE

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Amazing Grace	'Twas grace that taught my heart to fear
How sweet the sound	And grace my fears relieved
That saved a wretch like me	How precious did that grace appear
I once was lost	The hour I first believed.
But now am found	
Was blind but now I see.	
Through many dangers toils and snares	

I have already come  
Tis grace has brought me safe thus far  
And grace will lead me home.

The Lord has promised good to me  
His word my hope secures  
He will my shield and portion be  
As long as life endures

Yes when this flesh and heart shall fail  
And mortal life shall cease  
I shall possess within the veil  
A life of joy and peace.

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The show ended with a section which was designed to bring the story of slavery into the present day. Images of liberation heroes were projected onto the wall. Amongst these were Harriet Jacobs, Mahatma Ghandi, Rosa Parks, Martin Luther King, Nelson Mandella and Aung San Suu Kyi. Then we showed images of the contemporary victims of slavery. The young faces of children trafficked and exploited stared frightened down at us. As these images held us in a grip which has blighted the lives of many and filled coffers of the favoured few, the acting community company of local people and students from Lewisham and Greenwich gathered in the Queens House of the National Maritime Museum sang other more recent songs:

### MOTHERLESS CHILDREN

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Motherless Children have a hard time  
Motherless Children have a hard time when their mother is dead  
None of them have any where to go  
Wandering round from door to door  
Motherless Children have a hard time when their mother is dead.

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Motherless Children is a 1930s country blues by Blind Willie Johnson. It wasn't just spirituals that slavery inspired, though the Blues too often used a gospel structure to describe a social reality. Human beings were bought and sold at slave auctions as if

they were livestock at a market. Families were broken up. The first families that had been broken were the extended communities of West Africa. In the middle passage across the Atlantic slaves lost their names, their language and, in the shaving of their heads, which each tribe would coiffure differently, their cultures. Slaves were, from the beginning 'motherless children'. The song was revived in the early seventies by the Steve Millar Band and made a minor hit by another generation who saw themselves fancifully, maybe but no less fervently, as 'motherless children'. This was the post 2nd World War baby boomer generation who had identified in the Blues as an expression of their own alienation from the power elites of the time.

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### STRANGE FRUIT

Southern Trees bear a strange fruit,	Here is a fruit for the crows to pluck,
Blood on the leaves and blood at the root,	For the rain to gather, for the wind to suck,
Black body swinging in the southern breeze,	For the sun to rot, for a tree to drop,
Strange fruit hanging from the poplar trees.	Here is a strange and a bitter crop.

Pastoral scene of the gallant South,  
The bulging eyes and the twisted mouth,  
Scent of magnolia sweet and fresh,  
And the sudden smell of burning flesh!

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The songwriter, Yip Harburg, writer of Buddy can you spare a dime? called this song a historic document. Jazz writer, Leonard Feather, called it the first significant protest in words and music, the first unmuted cry against racism. Ahmet Ertegun, founder of Atlantic Records saw it as a declaration of war...the beginning of the civil rights movement. Billie Holiday sang Strange Fruit first in early 1939, same year as the World War against fascism began and sixteen years before Rosa Parks refused to give up her seat on a Montgomery Alabama bus. This is the great drummer Max Roach, She made a statement that we all felt as black folks. No one was speaking out. She became one of the fighters, this beautiful lady who could sing and make you feel things. She became a voice of black people and they loved this woman.

The song was banned from the radio during the years of apartheid in South Africa. Q music magazine named Strange Fruit one of the 10 songs that have changed the world. In Blood Sugar it was sung by the actress playing William Wilberforce. Initially she sang it because she was the only one who knew it but as the performances went on it seemed to become more and more fitting that one great voice should sing another's

great song. There may be more historical characters who could make the song their own. Simon Bolivar, Angela Davis perhaps? The school teacher Abel Meeropol took the song he wrote to the greatest jazz singer of that or any other era. It is thought he wrote it after seeing a photograph of a lynching victim in a newspaper. This practise of crude public executions and bodies left on display as warning was a throwback to the days of slavery and the punishment brought down on the rebellious. The Klu Klux Klan were the heirs of the plantation militia. So completely did Billie Holiday make the song her own that Meeropol is now better known for adopting the orphaned sons of Ethel and Julius Rosenberg after their parents execution during the MCarthy era. Meeropol used the name Lewis Allen as a songwriter and wrote thousands of songs and poems. The House I live In - a hymn to racial harmony, was recorded by Frank Sinatra.

\*The teacher might re imagine the lyric as the descriptive prose of a newspaper reporter and set up an improvisation with an editor and and an on the spot report being telephoned through.

*Change is gonna come* was a gospel song made into a pop hit by Sam Cooke, the father of soul music.

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### CHANGE IS GONNA COME

I was born by a river  
In a little tent  
And just like that river I've been rolling  
Ever since  
Its been a long, a long time coming but I know  
Change is gonna come  
Oh yes it is.  
  
It's been too hard living  
But I'm afraid to die  
I don't know what's up there  
But there's a new world coming  
Beyond the sky  
But I know Change is gonna come  
Oh yes it is.

Just the singing of this song takes you back to the Civil Rights Movement led by Martin Luther King. Through its gospel roots it connects back to the share cropping system and before that to the plantations. Its combination of perseverance and hope perfectly embodies the struggle for freedom.

\*The imaginative teacher might set up an improvisation that told a story of that struggle. A slave runs away. He or she hears red coats on his tail. The chase ensues across rivers, through forest and over mountains. Eventually the runaway arrives at the maroon.

### GET UP STAND UP

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Get up, Stand up, stand up for your rights (3 times)

Get up stand up, don't give up the fight

Preacher man don't tell me heaven is under the earth

I know you don't know what life is really worth

Is not all that glitters in gold and

Half the story has never been told

So now you see the light, aay

Stand up for your rights. Come on

Get up, stand up, stand up for your rights

Get up, stand up, don't give up the fight (Repeat)

Most people think great God will come from the sky

Take away ev'rything and take ev'rybody on high

But if you know what life is worth

You would look for yours on earth

And now you see the light

You stand up for your right, yeah!

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It seems to me there are two voices speaking to us in Bob Marley's lyric. The chorus speaks in the voice of social action. The verse speaks to us as a preacher advocating patience and heaven will bring what life on earth fails to offer us.

\*The improvisation would set up a speakers' corner and have these and other spiritual and political advisors to show us the way home.

### WE SHALL OVERCOME

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We shall overcome Oh deep in my heart

We shall overcome I do believe

We shall overcome some day We shall overcome someday

Oh deep in my heart We will all be free

I do believe We will all be free

We shall overcome someday We will all be free some day

We'll walk hand in hand Oh deep in my heart

We'll walk hand in hand I do believe

We'll walk hand in hand some day We shall overcome some day

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We Shall Overcome has become the anthem of passive resistance movements the world over. Passive resistance first came to the forefront of popular action with Ghandi and the struggle for Indian independence. The key idea of passive resistance is that the status quo will always have the guns. The people will always have the numbers and the real battle is anyway for the moral high ground. There was a chant "the whole world is watching" that emerged in response to police charges during demonstrations at the Democratic Convention in Chicago in the sixties. Passive resistance in avoiding violence won the moral high ground and with it, the approval of the outside world and ultimately history. We Shall Overcome was the marching song of the civil rights movement, the Ban the Bomb movement, the Irish Civil Rights Movement and many more campaigns up to the present day.

\*The improvisation would ask the students to imagine themselves as part of the civil rights movement before a demonstration with a movement activist instructing the campaigners to adopt passive resistance tactics in the face of any provocation whatever it is.

## The Scenes

Blood Sugar as a script for the community production at Queens House, Greenwich of the National Maritime Museum is best described as historical documentary theatre. All the scenes were based on historical sources. Where possible first person narratives were used either as speeches themselves, like Mary Prince's or as inserts into speeches like Bligh's. Equiano's and Harriet Jacobs' narratives were turned into two handed dramas. The Quaker women's abolition movement discussion is taken from an abolitionist pamphlet. Sometimes history is dramatized as conversation between friends as in the scene between Equiano and Sharp on the Sierra Leone Experiment. Always the attempt is to be true to the latest historical assessments whilst bringing them alive to modern audiences.

Here are some extracts from the script:

### EXTRACT 1: HENRY VIII, HAWKINS, DRAKE AND ELIZABETH I

BENBOW

King Henry 8th I think it was, in his famous Maxim...

SAILOR

That'd be Maxim as in guiding principle would it Admiral Benbow? The cook is learning me me letters.

BENBOW

Reading gives curs like you ideas above their station! In his famous Maxim said something like who rules the waves rules trade and who rules trade rules the world . Then he opened Deptford Dockyard to see it done.

*The sound of waves. A ghost ship on a timeless ocean. A baby cries.*

SANCHO (cradling a new born baby)

Two hundred years later, one of the many women incarcerated below decks on slave ships over the centuries, as many had before her, gave birth to a child.

The mother died. He never knew his father.

...

A sixteenth century sea captain John Hawkins.

HAWKINS

[I'm his father. Metaphorically speaking.] John Hawkins the English Father of the Atlantic Slave Trade. Lived whilst in port at the Treasurer's House in Deptford Dockyard. My first slaving trip in 1562 took Gold from Lower Guinea and 300 slaves from Upper Guinea. Before your time young stowaway.

*[A woman takes over the child.] Elizabeth 1st appears.*

ELIZABETH 1st

Captain Hawkins next voyage was supported by her majesty Queen Elizabeth 1st.

DIRECTOR

First Hawkins then Queen Elizabeth the very important persons doing very important things theory of history. [What about the child?] We'll have Francis Drake next.

HAWKINS

On my next voyage I was accompanied by Francis Drake

DIRECTOR

I'm saying nothing but he'll never defeat the Armada without a storm in the Channel.

HAWKINS

Who was just learning the slaving trade. Stick to your own century mate... As I noted in my diary, 'The men of the fleet were kept busy going ashore every day to capture the negroes and spoiling their towns and many were taken...By the 21st December, the raiding parties had taken all the negroes they could find and had also carried on board as much fruit...

ELIZABETH 1st

Not without loss of life amongst his raiding parties.

SAILOR

There was loss of life amongst his raiding parties and we returned back, somewhat discomfited, though the Captain looked very cheerful outwardly as though he did little weigh the death of his men, nor yet the great hurt of the rest. On his third trip 1567 Sir John, accompanied by Francis Drake, noted in his diary...

HAWKINS

Diary!

*The sailor looks vacant*

HAWKINS

Look sharp man this is supposed to be primary source material...

*The sailor hands him his diary.*

SAILOR

Your diary Sir John

HAWKINS

"Now had we obtained between four and five hundred Negroes, wherewith we thought it somewhat reasonable to seek the coast of the West Indies; and there for our Negroes, and other our merchandise, we hoped to obtain



*In which Elizabeth I and Capt. Hawkins establish the British Slave Trade*

whereof to diligence, furnished our watering, took fuel and departed the coast of Guinea the third of February.”

QUEEN ELIZABETH 1st

Arise Sir John.

*(The Queen knights the father of the English Slave Trade)*

SAILOR

Queen Elizabeth 1st knighted the Captain.

HAWKINS

Sir John Hawkins, Father of the English Slave Trade. [I think that makes me the boy's spiritual father.]

## EXTRACT 2

### AFRICA BEFORE ITS BUSINESS WAS INTERRUPTED BY THE TRANSATLANTIC SLAVE TRADE

PRINCE

[He never knew his name.] In Africa your name is your history. An old African proverb states “until lions have their own historians, the story of the hunt will always glorify the hunter.” East Africans were producing steel in carbon furnaces many centuries before Europe. In the West of Africa the kingdom of Ghana generated great

wealth from its trade in gold, salt and copper. In 1300 Ibn Battuta the Moroccan medieval traveler described Malians as ‘seldom unjust and they have a greater abhorrence of injustice than any other people. Their Sultan shows no mercy to anyone who is found guilty of the least act of it. Neither traveler nor inhabitant in it has anything to fear from robbers or men of violence. They do not confiscate the property of any white man who dies in their country, even if it can be uncounted wealth. On the contrary they give it into the charge of some trustworthy person among the whites until the rightful heir takes possession of it.’ The sixteenth century Portuguese trader Duarte Barbosa described the East African city of Kilwa as having ‘many fair houses of stone and mortar, well arranged streets. Around it were streams and orchards with many channels of sweet water’. [Africa is both his mother and father]

. . .

PRINCE

Something happened after the Slave Trade. It cut savagely across many strands of commerce which centuries had woven in Africa between myriad ports and peoples and wrecked the whole fabric. Leaving behind little but ruin and disruption. Don't take my word for this if you don't want to. Walter Rodney the Guyanese academic and Basil Davidson would say the same. In fact they have.

## EXTRACT 3:

### ESTABLISHING COLONIES AND SUGAR PLANTATIONS

DIRECTOR

The next scene takes place beneath a painting of The Cathedral of Havana Cuba which records the British capture of the Spanish City of Havana in 1762. Imperial rivalries with the Spanish were the spur of Britain's colonial acquisitions...



*An African Prince describes Africa before the Slave Trade*

## BENBOW

Vice Admiral John Benbow naval commander. Property owner Hughes Fields Deptford. Lived for a time at John Evelyn's manor house. Sayes Court. Lost a leg at Port Royal in the battle for Jamaica. I told them I'd rather lose the other than any man not do his duty. Didn't work. Deserted the flag when their country most needed them. I died from my wounds. "One of the most painful and disgraceful episodes in the history of the British Navy". I came out of it alright. There's a monument in Jamaica. "Here lyeth the body of...a true pattern of English courage who lost his life in defense of his Queen and country..."



*Slaves on the Plantation cutting sugar*

Got another one in St Nicholas's Church Deptford. Cromwell called it his western design. General Monk advised on it. The fleet was under General Penn. Ships stocked up with goods from the Red House Stores where the Pepys Estate, named for some reason after the secretary to the Admiralty, now stands. "The design in general is to gain an interest in that part of the West Indies in the possession of the Spaniard". Jamaica became a sugar producing colony in 1664. Sugar needed slaves by the field full. Evelyn took the oath to the newly constituted Council for Foreign Plantations. Advising the new King Charles 2nd. Wouldn't have been

any if it hadn't been for the Navy. Whatever government was in Whitehall. Monk served both the Commonwealth and the King. They occupied San Jago de la Vega or Kings Town as we now know it in 1666. He had shares in the Bahamas. His son became Governor General of Jamaica. Died there in 1688. 13 years before I did. Still trying to take the island....[Make a good little marlinspike of you won't we lad? A few years a 'fore the mast'll be the making of him.]

## EXTRACT 4: BLIGH AND BREADFRUIT

### SLAVE

Slavery was linked to the rise of plantation slavery in the West Indies and the need for cheap labour. Only after trying white labourers, did they settle on Africans. Indians or Chinese might have been used...

### SLAVE

But they were too far away...

*They arrive at a gallery with paintings of Tahiti on the walls...*

### DIRECTOR

But other items were close at hand. Local pottery historians have discovered remains of a pottery on Deptford Creek. Pots would have been used to ferry perishables, plants and foodstuffs on voyages.

### BLIGH

William Bligh. Mutiny on the Bounty, you might as well say it. Go on. Its written all over your faces. Rigid disciplinarian, yes, yes, drove good men to mutiny. Yes, Yes. Rationing water in the doldrums. Applying the cat for stealing a drink. Sticking blindly to the course when any sympathetic Captain would have made for port. I've heard it all before. I'm not deaf to the whispers of history. My defense, not that any of you will listen, I know, I'm guilty as charged in the court of public

opinion, is this!

*He produces a breadfruit.*



*William Bligh with breadfruit*

it's called a breadfruit. An unprepossessing vegetable. Much like myself but this humble plant I contend shall be my salvation before the damning judgement of a world that has, in my opinion, gone soft. May I submit my diary entry 16th August 1787. "The King having been graciously pleased to comply with a request from the planters interested in his Majesty's West India possessions, that the bread fruit tree might be introduced into those islands, a vessel proper for the undertaking, was brought, and taken into dock at Deptford, to be provided with the necessary fixtures and preparations for executing the object of the voyage...The ship was named the Bounty: I was appointed to command her on the 16th August 1787" Well the world knows what happened to that purpose on that voyage but I was exonerated and in 1791 I set out again for the South Seas where this honest fruit grows and in March 1793 I arrived at Port Royal Jamaica and landed 347 breadfruit trees, in the planting season, before they rotted. The breadfruit prospered and became an essential of the staple diet of the enslaved Africans. Planters were keen that feeding slaves be done as cheaply as possible



understandably. Slaves were keen to grow their own food. Though not as popular as plantain or yam the breadfruit was considered a vital part of the plantation economy. [He'd live frugally but well with me but don't let him live with me. I wouldn't wish it on my worst enemy and I have enough of those. Fend for yourself young orphan. Better off alone than in service to Bligh.]

*He cuts into and eats the fruit.*

Perfectly digestible. Nutritious. And once you get used to it quite eatable...Once you get used to it...quite eatable, yes, yes mmm yes...

DIRECTOR

At last, bread fruit from the south seas, tea from India and China, slaves from Africa, sugar from the West Indies to make the tea palatable, Manufactured goods and guns to Africa, Rum from the West Indies to Africa to make them forget. Profits and markets priming the pumps and the making of the modern world is turned on a lathe of industry. This trade wasn't just a triangle it was the whole global orchestra.

SLAVE

It is as impossible for a man to make sugar without the assistance of negroes as to make bricks without straw.

BLIGH

Nevis Planter John Pinney.

### EXTRACT 5: TRIANGULAR TRADE

*A whistle is blown by the overseer. The slaves sit to drink.*

WATER SLAVE (giving out water)

A slave was as much part of the cargo as the Sugar or the Rum that they gave their lives for. The sugar was unloaded at Deptford docks for the coffee and tea drinking that had become so popular with the chattering classes.

WATER SLAVE

Barrels of Rum sailed on to Africa, where with rifles and ammunition, cloths and jewellery it was used to barter for new slaves.

WATER SLAVE

British imports from Jamaica alone were worth five times more than those from the American Colonies. Imports from Grenada were worth eight times more than those from Canada.

WATER SLAVE

Britain was importing 100,000 Hogs Heads of sugar a year.

NARRATOR

Priming the pumps of an Empire!



*Captain John Newton, Slaver, Abolitionist and composer of Amazing Grace*

### EXTRACT 6: MIDDLE PASSAGE

NARRATOR

The stench of the hold while we were on the coast was so intolerably loathsome that it was dangerous to remain there for any time, and some of us had been permitted to stay on the deck for the fresh air; but now the whole ship's cargo were confined together it became absolutely pestilential. The closeness of the place and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocate us.



*Ignatius Sancho, ex slave and author who was one of the first to condemn the Slave Trade*

NARRATOR

This produced copious perspirations, so that the air soon became unfit for respiration from a variety of loathsome smells, and brought on a sickness among the slaves, of which many died, thus falling victims to the improvident avarice, as I may call it, of their purchasers.

OLOUDAH

I lived it and then I wrote it. The interesting narrative of the life of Olaudah Equiano or a name I was given by my first master, a ship's captain Gustavus Vassa the African.

NARRATOR

“The place allotted on board for the sick negroes is under the half deck, where they lie on bare planks. By this means, those who are emaciated, frequently have their skin, and even their flesh, entirely rubbed off, by the motion of the ship, from the prominent parts of the shoulders, elbows and hips, so as to render the bones in those parts quite bare...The utmost skill of the surgeon is here ineffectual...The surgeon, upon going between decks in the morning to examine the situation of the slaves frequently finds several dead; and among the men, sometimes a dead and living negroe fastened by their irons together”

NARRATOR Alexander Falconridge ships doctor.

**EXTRACT 7:  
EXPERIENCE OF ENSLAVED AFRICANS ON PLANTATIONS**

The audience is ushered into the gallery. The actors are arranged as in a painting.

A painter is at work at her easel. The scene she is painting is that of a gang of slaves in the West Indies at work in the sugar plantation. It is harvest. In the foreground an overseer looks out. The slaves snatch looks over their shoulders while working.

...

SLAVE

At four o'clock in the morning the plantation bell rings to call the slaves into the fields...About nine o'clock they have half an hour for breakfast which they take into the fields. Again they fall to work...until eleven o'clock or noon; the bell rings and the slaves are dispersed... to pick up natural grass and weeds for the horses and cattle and to prepare and eat their own lunch...At one, or in some plantations at two, the bell summons them to deliver in their grass and assemble for fieldwork...About half an hour before sunset they are again required to collect grass-about seven o'clock in the evening or later

according to season-and to deliver grass as before, then dismissed to return to their huts, picking up brushwood or dry cow dung to prepare supper and tomorrows breakfast. They go to sleep at about midnight.

NARRATOR

The Reverend James Ramsay recorded the plight of the enslaved Africans. The Planters were not best pleased.

RAMSAY

Accused of immorality and sedition I was forced to abandon the West Indies. Planters preferred their own version of the position of their enslaved Africans.

...

SLAVE

During the five month harvesting and processing season they slash at the base of the stalks with a heavy machete while clearing aside the cut canes with the other hand. You carried huge bundles of cane to the mill. You then fed through each bundle twice. Powerful vertical rollers squeezed out the juice. The juice flowed into large copper vats in the boiling house where it was simmered strained filtered and allowed to crystallize into sugar. During the harvest season mills ran all night. Slaves then had to work four to six hours on alternate nights in addition to their work in the fields.

...



*Experiences of African Slaves*

SLAVE

An Antigua Planter said his policy regarding slaves was to treat them “with little relaxation, hard fare, and hard usage, to wear them out before they become useless; and then to buy new ones, to fill up their places.”

SLAVE

When slavery ended in the West Indies of the two million enslaved Africans that had been imported only six hundred and seventy thousand survived. Clerks recorded slave deaths on the same pages as those of cattle, hogs and horses. Causes of death included...Ulcers...Flux...Shot by...Accident...Fever...Plague...Debilitated...Convulsed...Lepro sy...Suddenly

. . .

*The Planter returns.*

PLANTER

And how is my ‘Landscape with Negroes’ progressing. No shadows I trust?

*The slaves sing another song ‘Steal Away’.*

PAINTER

They are still singing.

RAMSAY

The salvation they sing about is not only of a heavenly kind. They dream of escape and freedom from slavery.

PLANTER

There he goes again. Seditioener!

RAMSAY

They made my position untenable.

PLANTER

He was forced to return to England.

RAMSAY

Where I was able thanks to my first hand knowledge to assist the Abolition Campaign in their researches and arguments. I shall see you on the third leg of the triangle. ( He exits)

*The song wells up and fades.*

### EXTRACT 8: EQUIANO

NARRATOR

Equianno Olloudah remembered later the first time he heard he was to be taken to the West Indies.

EQUIANNO

I was about to be set free in Deptford. I heard the ship weigh anchor just as the tide turned. Just as we got a little above Gravesend, we came alongside of a ship which was going away the next tide for the West Indies; her name was the Charming Sally, Captain James Doran; and my master went on board and agreed with him for me; and in a little time I was sent for into the cabin.

DORAN

Do you know me?

EQUIANO

I do not.

DORAN

Then you are now my slave.

EQUIANO

My master cannot sell me to you nor to anyone else.

DORAN

Why, did not your master buy you?

EQUIANO

He did but I have served him for many years and he has taken all my wages and prize money I was paid when I

fought for the British during the war. I only got sixpence during the war, besides I have been baptized and by the laws of the land no man has a right to sell you if you’ve been baptized. And I have heard a lawyer and other gentlemen tell my master so several times.

DORAN

The people who told you this rubbish were no friends of yours.

EQUIANO

Isn’t it extraordinary that you know the law better than a lawyer?

DORAN

You talk too much English and if you do not behave yourself and be quiet I have methods on board to make you. You have already been on one slave ship I believe. I have made you shudder I see.

EQUIANO

Since I cannot get my rights among men here I hope sincerely I get them when I get to heaven.

DORAN

Give me your coat you won’t need it where you are going. If your prize money had been £10,000 your master would have a right to it all and would have taken it anyway.

EQUIANO

My master concluded his business with the captain, came out of the cabin, and he and his people got into the boat and put off; I followed them with aching eyes as long as I could, and when they were out of sight I threw myself on the deck, with a heart ready to burst with sorrow and anguish...

### EXTRACT 9: THE ZONG SCANDAL

IGNATIUS SANCHO (as Equiano enters reading a Newspaper)

Equiano read an anonymous letter in the Morning Chronicle and London Advertiser...

PRESENTER

This was the first newspaper age!

EQUIANO

The insurers of the Zong contested the necessity of dictating the drowning of the blacks...

SANCHO

The details reported were enough the writer noted to...

EQUIANO

Enough to make every one present shudder...

SANCHO

The jury returned a verdict for the owners without leaving the chamber.

EQUIANO

Equiano took the story to Granville Sharp!

SHARP (entering)



Granville Sharp and Olandah Equiano discuss the Zong Case and the fight against slavery

Pamphleteer, pioneer anti slavery campaigner, musician and eccentric! Sharp used to organize concerts in which he and his family played classical music, from boats on the Thames! (he hears classical music) He took up the Zong case with gusto, firing off salvos of letters and pamphlets. The campaign he conducted excited the Counsel for the owners, Sir John...

LEE

Please, call me "Honest Jack".

SHARP

Lee.

LEE

If any man of them...

SHARP

He referred to his clients, the owners...

LEE

...was allowed to be tried at the Old Bailey for murder I cannot help thinking if that charge of murder was attempted to be sustained it would be folly and rashness to a degree of madness; and so far from the charge of murder lying against these people, there is not the least imputation. Of cruelty I will not say but of impropriety: not in the least!" The master has a perfect right to do as he thinks fit with his "goods and chattels". The issue was not whether making property of men was right or wrong; "whether right or wrong we have nothing to do with it"..."for the purpose in insurance they are goods and property".

SHARP

Sharp send letters to the Duke of Portland, bishops and archbishops and to the Lords Commissioners of the Admiralty. It was he argued

"a necessity incumbent upon the whole kingdom to vindicate our national justice system by the prosecution and punishment of these murderers and once that was done to put an entire stop to the slave trade short of

which nothing would stay the avenging hand of God who has promised to destroy the destroyers of the earth!"

EQUIANO

They lost the case.(The classical music ends) but kick started the abolition campaign with the publicity the case attracted.

### EXTRACT 10: ABOLITION MOVEMENT

CUGUONA

Revolts were frequent in the British colonies from 1730 on. In Jamaica, in Antigua, in Grenada...The cruel repressions that followed could not stifle the growing desire for freedom...

QW

The London Meeting of the Society of Friends condemned the slave trade and the owning of slaves. The Quakers were imbued by the radical social and religious zeal that had founded the Commonwealth. Christian evangelists like John Wesley preached in Deptford at Turner's Hall. The floor collapsed...

EQUIANO

Which either says a lot about the credibility of his arguments or the poor state of building repairs in Deptford.

CUGUONA

Writers like Montesquieu...Tom Paine became so hounded by press and parliament he had to lie low in Bromley after the Rights of Man began to inspire republicans in France and slaves in the Caribbean. Toussaint L'Overture heard about the ideas as he opened stable doors in Santa Dominica...

PLANTER

To discuss the Rights of Man before such people, what is it but to teach them that power dwells with strength and numbers?

EQUIANO

A run away French slave found in Jamaica gave his name as John Paine.

QW

Quakers had the national organization that could mount and sustain this first international human rights campaign of the modern world. They published “The Case of our Fellow Creatures the Oppressed Africans respectfully recommended to the serious consideration of the legislature of Great Britain” in the name of “The People called Quakers.”

SANCHO

Locally one of the places they met at was Hatcham House

PRESENTER

Where Sainsbury’s now stands behind New Cross Gate Station...

SANCHO

It was owned then by Joseph Hardcastle...

...

QW

The sugar boycott was the idea of groups of women making their first foray into politics who would have no truck with mere abolition of the trade. Women’s groups demanded emancipation.

QW

“Men may propose only gradually to abolish the worst of crimes and only mitigate the most cruel bondage, but

why should we countenance such enormities? We must not talk of gradually abolishing murder, licentiousness, cruelty, tyranny...I trust no Ladies Association will ever be found with such words attached to it”.

EQUIANO

Free black people in the cities and ports joined the campaign,

SHARP

Working peoples’ organizations and the Reform Movement and then the French Revolution happened and progressive politics in Great Britain became tantamount to treachery...it was then Paine was forced to go undercover in Bromley...

#### EXTRACT 11: THE SIERRA LEONE EXPERIMENT

SANCHO

Equiano travelled the length and breadth of the country. With Granville Sharp he supported the Sierra Leone Experiment...

SHARP

Free black people, many of whom having been granted their freedom when they fought for the crown, were living in destitution on the streets of London in increasing in numbers.

EQUIANO

The experiment proposed that they might gain their own land.

SHARP

Be given passage and provisions to sail to and settle their own colony in Sierra Leone...to govern it according to the ancient Anglo Saxon Frankpledge system. A particular favourite of mine. I produced a pamphlet actually entitled “Memorandum on a late Proposal for a new settlement to be made on the coast of Africa; recommending to the author of that proposal, several



*The Abolition Movement – Quaker Women meeting*

alterations in his plan, and more especially the Adoption of the ancient mode of Government by Tithings or Decenaries and Hundreds, as being the most useful and effectual mode of Government for all nations and countries." I like my titles snappy don't you?

EQUIANO

The Atlantic, The Belisarius and The Vernon were moored off Deptford.

SHARP

The first settler to embark at Deptford was Richard Weaver. Do you remember Richard? Later selected as Chief in Command or Governor of Freetown. The navy needed a 'commissary'.

EQUIANO

A supervisor of stores and supplies for the expedition.

SHARP

Equiano became Commissary and 459 passengers boarded the ships at Deptford and set sail for Sierra Leone.

EQUIANO

I got off again at Portsmouth. The superintendent was pocketing the funds. There was a furious row.

SHARP

Equiano was sacked.

### EXTRACT 12: ABOLITION

QW

Slavery was ended for the first time in the Caribbean in Haiti.

TOUSSAINT

I am Toussaint L' Ouverture. My name is perhaps known to you. I have undertaken to avenge you. I want liberty and equality to reign throughout St Domingue. I am working towards that end. Come and join me brothers



*Toussaint L'Ouverture, Quaker Women and Granville Sharp*

and combat by our side for the same cause.

QW

The trade in slaves in the British Empire was abolished in 1807.

TOUSSAINT

We are fighting that liberty the most precious of all earthly possessions may not perish.

DIRECTOR

He slept only two hours a night.. You never knew what he was doing, if he was leaving, if he was staying, where he was going, where he was coming from. Often it was announced that he was at Cap Francois and he was at Port au Prince or at Saint Merc...he had the best and fastest horses...while racing across the colony on horseback at lightning speed while seeing everything for himself, he prepared his plans and thought things through while he galloped. Now Hollywood actor Danny Glover makes his plans, to make a movie of Toussaint with money from President Chavez of Venezuela. Toussaint having inspired and supported the liberation of Venezuela in the first place. Toussaint L 'Ouverture the stable slave who became a General will ride again!

EQUIANO

Not till fifty years later were slaves in Brazil and Cuba free.

QW

Slavery itself in 1838

CUGOANO

After a phased abolition and compensation to the planters.

SANCHO

By which time palm oil as lubrication for the wheels of the new machine age was more highly prized than sugar.

CUGUONA

It wasn't till after the Civil War that slaves in the US became free. Slaves in India were untouched by the abolition.

SHARP

Great Britain with markets throughout the biggest Empire the world had known was on its way to becoming the workshop of the world.



*One hundred years later emancipation of the dispossessed was still a campaigning issue - Martin Luther King*

## The Images

### Teaching suggestions, using drama improvisations.

I'm a great believer in using improvisation and in particular using improvisation from non-literary sources.

The scene, which involved students from Lewisham College, was based on a painting Cutting Sugar Cane. Jamaica 1823, by HT De La Beche. We started out by taking posters for modern movies and freeze framing them. Slowly we added words. Then we moved the action on to the next frame as the action progressed - freeze again. The students remembered images of Ghost Busters, Men in Black, Spiderman and Titanic. Then we applied the same process to the La Beche painting, in which slaves cut sugar cane. We introduced more research into the scene: a section of **Equiano's** story:

*"...you are now my slave'. I told him my master could not sell me to him, nor to any one else. 'Why' said he, 'did not your master buy you?' I confessed he did. But I have served him, said I, many years, and he has taken all my wages and prize money, and he has taken all my wages and prize money, for I only got one sixpence..."*

**Harriet Jacob's:**

*"So you want to be married do you?" said he, 'and to a free negroe?'. 'Yes sir.' 'Well I'll soon convince you whether I am your master or the negroe fellow you honour so highly. If you must have a husband, you may take up with one of my slaves'..."*

**and Mary Prince's:**

*"After Hetty died all her labours fell upon me, in addition to my own. I had now to milk eleven cows every morning before sunrise, sitting among the damp weeds; to take care of the cattle as well as the children; and to do the work of the house..."*

(Fuller extracts of these stories can be found in *Unheard Voices* by Marjorie Blackman)

We brought in dance teachers who taught the Quadrille, which enslaved Africans would have been performed in their living sections of the Plantations on Sundays.

The American TV docudrama *Roots* played a big part in the research. Historical background to the painting was described. Planters were mounting their own campaign to prolong slavery. The painting could be seen as part of the propaganda war. The history of slavery is a record of runaways and rebellions and ultimately, in Toussaint L'Ouverture's case, in Haiti, of revolution.

The fight against slavery was a black struggle for liberation in the context of which the Campaign was successful. And finally we came back to Hollywood with the story of Danny Glover's production of Toussaint's life which would soon be going into production backed by President Chavez of Venezuela.

Below, we go through the images, analysing the stories they tell and the potential for drama which they suggest:

#### **DRAWING OF ADMIRAL JOHN BENBOW.**

Property owner of Hughesfields, Deptford now the site of Hughesfields Estate across which Benbow Street runs. He lived for a while at Sayes Court, John Evelyn's house nearby. In the drawing, Benbow gets the war hero treatment.

\*This could be a movie poster. One hand brandishes a sword, the other rests on a canon. The background is very lightly sketched. He is being romanticised. He died in the battle for Jamaica having lost a leg. He lost the battle too.

Benbow has a plaque in Jamaica and another in St. Nicholas's Church, Deptford. His story reminds us that the beginning of the slave trade is a battle between super powers for territories overseas. Nowadays his death would be reported on the TV News, probably with an interview with him recorded shortly before his final battle. Later, an action movie would be produced using the memoirs of a surviving soldier of his force.

\*The trailer of that movie could be staged.

#### **WILLIAM BLIGH.**

Bligh provisioned his ship, The Bounty at the Red House Stores, Deptford. Now all you can see are the white stone arch gates of the Royal Victoria Victualling Yards on Grove Street. In the image, Bligh looks out at us, inviting us to take a trip with him in his small boat to his island on the horizon. He reminds us, most of all, of those sailors on the front who advertise trips around the bay.

\*The improvisation could be between Bligh and a family he is attempting to convince should sail with him to the South Seas where he wants to pick up some bread fruit and then on to the West Indies.

#### **THOMAS CLARKSON BY CARL FREDERICK VON BREDA 1789**

Clarkson was a frequent visitor and guest at Hatcham House in Deptford, owned by Joseph Hardcastle, where he wrote much of the first history of the Campaign. Sainsbury's Super Store, New Cross Gate, now stands on the site. Clarkson is seen at his desk writing. In 1788, he completed his fact finding tour of the ports, investigating the conditions of the slave trade. The Substance of the Evidence of Sundry Persons on the Slave Trade collected in the course of a tour made in the autumn of the year 1788 was published in 1789. Yet there seems to be more than the impassioned campaigner in his gaze. Is it a vision he sees? In 1789, Clarkson visited Paris in the early idealistic months of the French Revolution. He was convinced that humanity could set itself free. The promise of freedom sets the light in his eye.

\*The improvisation could see Clarkson being pulled in many different directions at the same time. Could he set the slaves free without being called a radical?

### **TOUSSAINT L'OUVERTURE.**

Toussaint is seen almost as an image on a coin. Brocaded tunic, feather in his hat, he is the head of state. What should the other side of the coin show? A young lad tending his master's horses? That was Toussaint's slave duty. He went from mucking out to military victory, and freedom for the slaves of the republic of Haiti in 1804, three years before the slave trade was abolished, and twenty seven years before slavery itself was abolished in the British West Indies. From rags to riches! From chains to cheers!

\*The improvisation would pitch this story to Hollywood producers as Danny Glover is doing, as I write.

### **THOMAS PAINE BY LAURENT DABOS 1791**

Paine is seen full length seated at his writing table. Unusually in a portrait, he does not appear to be very physically imposing at all. He doesn't dominate his own portrait. There are pamphlets everywhere. After the French Revolution he was vilified in this country as the establishment smelled revolution in the air. He was forced to go undercover. He chose Bromley, SE London. The quizzical smile on his face seems to be an attempt to disarm accusers. This is all he is, a pamphleteer.

\*The improvisation would interrogate him and others whom society has labelled troublemakers at some time in their lives like Ghandi, Mandella and currently Ang San Su Kyi.

### **JAMES RAMSAY BY CARL FREDERICK VON BREDA 1791.**

Vicar of St Peter's and St Paul's, Teston, near Maidstone in Kent.

All the other sitters in this selection of portraits are posing for their pictures. Ramsay seems interrupted. The expression on his face is one of almost confusion. It is as if he can't really believe that any one would want to paint, least of all look at, a painting of his face. Eric Williams, one of the seminal historians of slavery and the , wrote of Ramsay that he was 'a true friend of the black man'. Ramsay as a ships Doctor, had direct experience of the conditions of the slave ships. And as a Reverend in the West Indies, he had ministered both to the spiritual and the physical scars of the victims of slave plantations. And as a researcher and campaigner for the movement, he had argued the case for freedom.

\*The improvisation could set up wedding photos, school photos, passport photos and any other compulsory photo obligations.

### **IGNATIUS SANCHO BY FRANCESCO BARTOLOZZI AFTER THOMAS GAINSBOROUGH.**

Sancho was born on a slave ship and brought up as a servant to three sisters who lived in Greenwich. Self educated, whilst working for Lord Montague as butler in Montague House, Blackheath SE London. There is a plaque to him in Greenwich Park.

\*Using his business cards and his portrait we could set up his shop selling sugar and tobacco in Westminster.

The attempt to mirror the style of Gainsborough tells the story of a business man presenting himself as a member of the establishment. Gainsborough was the portrait painter of the high and mighty. Sancho wrote letters to writers, politicians, clergy and artists. He also wrote about the inequities of slavery and in so doing contributed to anti-slavery literature. He was a founder member, with Equiano and Cugoano, of The Sons of Africa. He was a composer.

\*Using his letters we could see him as an early version of a contributor to a radio phone-in programme. He was a man of opinions, seeking to influence political decision makers and artistic figures in London society.

### **GRANVILLE SHARP: A DRAWING.**

Frequent visitor to Hatcham House, New Cross Gate. With Oludah Equiano, organiser of the Sierra Leone Experiment which set off from Deptford. He was a completely committed ist and worked indefatigably for the cause. But he and his brothers also played classical music concerts from boats on the Thames.

\*An improvisation would see him as the Geldof or Bono of his day. With Oludah Equiano, he was a leading organizer of the Sierra Leone Experiment which planned to resettle ex slaves in their own community in the West of Africa.

### **THE LEE PETITION 1814.**

The Lee Petition can be used to dramatise the role of women in the movement. Women, for the first time, took their public place in the radical political tradition of this, the first international human rights campaign of the modern world. Women organised a sugar boycott. They were actively involved in the Lee Petition.

\*Set up a petition condemning slavery in the contemporary world. How would the students go about it at their school?

### **CORNELIUS A BLACKAMoor 1593.**

Earliest record of a black person living in the local area. Belinda Charlton 1725. A record of a baptism at St Margaret's Church, Lee, SE London.

\*Attempt to create the lives of the early black community in the area. Servants, sailors, business people, all free black people. We've got Equiano's book. We've got Sancho's



story. We could collect as many life stories as possible and present a live version of a radio chat show in which black people living in the area in the 17th Century ring up and talk about their lives.

### **OLAUDAH EQUIANO.**

Equiano anticipated his freedom at Deptford as referred to in his book and later lived for a time in Greenwich. Freed slave, writer, ist, seaman and adventurer.

\*Taking episodes from his book we could attempt to create a live drama equivalent of an action movie trailer. He fought for the Navy, he voyaged to the Arctic, he travelled the length and breadth of the country making speeches, selling his book and campaigning for . In the site specific production Blood Sugar we dramatised his interview with Captain Doran during which he argues for his freedom from slavery. We turned Equiano's report of the meeting into a dramatic two person confrontation.

### **REASONS FOR USING EAST INDIA SUGAR. A PAMPHLET.**

Blue glass sugar bowl inscribed in gilt with the words East India sugar not made by slaves.

Women members of the Campaign pioneered the idea of mobilizing economic pressure organizing a sugar boycott. The images show examples of the pressure mounted by the Campaign.

\*An improvisation could be set up in a supermarket today between a modern shopper asking for Fair Trade Sugar and an assistant offering alternatives. They may be at lower prices. What is the response? The sugar farmer joins the argument. The Company that buys the sugar and ships it to the UK joins in. The owner of the little shop on the corner joins in. The children of the farmer join in. A slave from the beginning of the slave trade joins in.

### **JOHN HAWKINS COAT OF ARMS: A DRAWING.**

### **PORTRAIT OF HAWKINS, DRAKE AND CAVENDISH, OIL PAINTING.**

The bound African Slave on the crest reflects the trade which Hawkins pioneered in England, if not in Europe, of shipping 'human cargo' across the Atlantic, reflected in the waves shown, to the Caribbean. Hawkins set sail from Deptford where his ships were fitted out. He later took his cousin, Francis Drake, on board with him on a slaving trip showing him the secrets of the trade. Both were knighted by Queen Elizabeth I at Deptford.

\*The improvisation could revolve around Hawkins lessons to Drake whilst moored off the West Coast of Africa during which the lessons of the slave trade were passed on.

### **VIEW OF LONDON FROM GREENWICH PARK 1796**

Greenwich Park was a scene of slave markets. Equiano once met an ex Master there with the words "Sir, you used me ill!"

\*Bringing the slave market together with the chance meeting of a free Equiano and an ex Master would be a dramatic platform for an improvisation.

With Lewisham College students we improvised slave auctions using real posters of slaves for auction. Blood Sugar ended with images of child trafficking victims of today. The students are now dramatising this contemporary continuation of the Slave trade. They have made contact with Anti Slavery International. Their show will tour local schools.

### **THE PIN CUSHION, AND ITS REVERSE, NOTICE OF THE SALE OF A CHILD WITH BIBLICAL QUOTATIONS. OBJECT.**

The kneeling enslaved Africans exhorting the world for their release from bondage.

\*This image could be contrasted with other more heroic images of rebellious figures. An advertising campaign would have to decide which the public would go for in improvisation. The link with the church is two sided. On one side, Quakers were prominent in, and provided the national and international organizational structure, for the Campaign. On the other, slavers would justify slavery and the plantation system by arguing that it saved the heathen African from the devil. Many prominent Quakers owned or profited from slavery. Many like John Newton began on one side and moved to the other. "I once was lost but now am found was blind but now I see" from his hymn Amazing Grace refers to his rediscovery of Jesus rather than his taking up of the cause which came much later.

\*An improvised argument between two churchmen, one arguing for slavery as a conversion of the heathen, the other for the end of a monstrous crime against humanity, would be right at the heart of the drama and of the debate.

### **WILLIAM PITT: A PORTRAIT.**

William Wilberforce. An engraving holding the bill for The Abolition of the Slave Trade.

Wilberforce was inspired to take up the Campaign's case in Parliament after a meeting with William Pitt at Holywood, Keston where Pitt lived, near Bexley, in Kent. A stone bench commemorates the spot which was erected by Earl Stanhope in 1862. Pitt was Prime Minister. Wilberforce a campaigning member of his own party the Tories, had been sympathetic to the cause, since he was fourteen when he wrote a letter to his local newspaper. But now was, from this meeting on, absolutely committed.

\*Students would improvise letters to local newspapers and speeches to fellow students commending the of child slavery today.

### **JOHN EVELYN. PAINTING BY HENDRICK VAN DER BORCHT.**

We know John Evelyn as a diarist who lived locally at Sayes Court, Deptford in the 17th Century. Evelyn Street leads from Deptford High Street westwards. It passes Sayes Court where he lived. We know also that Evelyn was a ground breaking gardener. The site of his house is now marked by a landscaped garden. Evelyn served on Charles II's Council for Foreign Plantations. In his portrait, he holds a sheet of paper on what seems to be an idyllic drawing of a native fishing with a spear. Soon the Caribbean would become Europe's back garden, employing a penal labour force brought over from Africa in the biggest forced migration in history: fourteen million people in two hundred years. It was global power politics. But then it became the task of advisors like Evelyn to advise on their development. The example of the Portuguese and the Spanish in slave trading and plantation sugar cane cultivation was too profitable to be ignored. The European Slave Trade was adopted and in time surpassed by the English. Game playing is a good introduction to improvisation.

\*The improvisation here could be a game of monopoly. Instead of streets of London, players would land on and buy colonies.

### **Every picture tells a story**

Visual stimulus can be a good starting point for improvisation. I have tried to show that all these images could be the beginnings of dramatic scenes which could illuminate the story of slavery.

EXAMPLE OF A SCHEME OF WORK FOR BTEC DRAMA STUDENTS



**SCHOOL OF C.I.  
Scheme of Work**

**Course: National Diploma Performing Arts. Performance.**  
**Subject/Unit: Devising Unit in the first term**  
**Term 2 addresses the Unit Theatre In Education combined with grading criteria 1,2 and 6 from the Devising unit.**

**Tutor: Liza Stubbs and John Turne**  
**Time: 10am till 12pm**  
**Room: Theatre**

Week Beg	Topic & Key Outcomes (what will students learn)	Learning and Assessment Activities (inc. Language, Literacy & Numeracy Skills)	Resources (inc. 'e'learning & internet links)	Comment (coverage of activities & evaluation)
10/9/07	Intro of Blood Sugar Research history of Slavery.	Q&A, Observation of students, Lecture on History of Slavery. Notes,	Books bought during Summer on Slavery. Roots the film	Homework research family tree.
17/9/07	Research history of Slavery	Lecture on Slavery, Note taking, and Observation.	Visit the Learning centre. Handouts put on Blackboard	Check books taken out L.C by students. Homework handed in.
24/9/07	Visit to National Maritime Museum Greenwich for lecture on Black Identity.	Tour of Museum, Observation and note taking in lecture given by black artists. Discussion.	Book tour and lecture. Fill out risk assessment.	Discussion on the voiceless. What do we want our piece of work to say?
1/10/07	Research of character from history.	Practical activity based on character work. Research stories, improvise scenes from history.	Stories, Articles and ad's from L.C and internet.	Homework Research a character
8/10/07	Reading the script	Reading. Listening, Casting, Blocking of the scenes. Read out character biographies.	The script	Log books to be checked.
15/10/07	Rehearsal	Marking out the space, Directing the scene.	Script, Video camera.	Homework set to learn lines. GC3
<b>Half Term</b>				
29/01/07	Recap of staging. Reading of character work.	Line run without script, Observation,	Media students to watch and video rehearsal	Deadline for G.C3 met. Check log books
5/11/07	Rehearsal with props.	Observation, Giving Direction, Practical Activity	Props in theatre.	Working towards G .C4
12/11/07	Costume fitting/Walk through of the play in the performance space.	In the Museum run through play, Give notes, Feed back on individual performances.	Permission from Museum for use of space.	Working towards G.C4 Check log books.
19/11/07	Rehearsal	Individual notes, Q&A, Observation	Theatre space, Prompt copy, Tech Students.	Check log books.
26/11/07	Rehearsal	Feed back to group, Observation	Prompt copy,	Check log books
3/12/07	Dress Rehearsal	Notes to students, Observation	Costumes.props.	Individual Tutorials
10/12/07 17/12/07	Performance at Queens House Performance at Queens House	Performance, feed back, Observation, Q&A Performance, feedback, Observation, Q&A	Media dept cameras, Tech support, Costumes and props.	G.C 4 & 5 met. Homework. Write evaluation on each show
<b>Christmas Break</b>				

*Continued on next page*

*Scheme of Work continued*

<b>Week Beg</b>	<b>Topic &amp; Key Outcomes (what will students learn)</b>	<b>Learning and Assessment Activities (inc. Language, Literacy &amp; Numeracy Skills)</b>	<b>Resources (inc. 'e'learning &amp; internet links)</b>	<b>Comment (coverage of activities &amp; evaluation)</b>
7/01/08	Evaluation of Blood Sugar.	Individual, wholegroup and small group evaluation, Q&A, Observation.	Video Camera, Whiteboard, Film of performance, Logbooks List of evaluation questions.	Evaluation on personal performance to be handed in.G.C 7 deadline. Assignment for T.I.E unit.
14/1/08	Intro to Theatre In Education.Unit	Lecture1 History of T.I.E, Q&A, Practical Activity on devising process.	Planners for tour dates Flip chart, marker pen. Hand outs, Stimulus	Do mail out for tour to S.E Secondary Schools G.C.1 T.I.E unit.
21/1/08	Devising/Research	In small groups work on themes identify styles of story telling.Lecture2 Alternative Theatre	,CDplayer,pens,flip chart,handouts paper,Video rehearsal,	G.C.1&2 Devising Unit
28/1/06	Devising/Research	Small group and individual work. Lecture3 Politics and Funding.	Teachers packs from T.I.E. Co hand outs.	G.C.2&3 T.I.E
4/2/08	Devising	Small group work. Practical work.	Cd player,Marker pens, Tech students.	G.C.2&3 T.I.E
11/2/08	Rehearsal/ Devising of Workshop	Working in small companies to deadline	Cd player,Marker pens, Tech students	G.C.6 Devising
<b>Half Term</b>				
25/2/08	Rehearsal	Working in small companies to deadlines.	Cd player,Marker pens, Tech students	G.C.6 Devising
3.3.08	Dress Rehearsal	Shown to level 2 learners in Drama dept. Observation, note taking, feed back	Props, costumes, materials, music	G.C.6 Devising
10/3/08	School tour	Tour to local secondary schools. Feed back after each show,	Props, costumes, materials, music	G.C.4 T.I.E G.C6 Devising
17/3/08	School Tour	Tour to local secondary schools. Feed back after each show,	Props, costumes, materials, music	G.C 4 T.I.E G.C6 Devising
25/3/08	School Tour	Tour to local secondary schools. Feed back after each show,	Props, costumes, materials, music	G.C 4 T.I.E G.C 6 Devising
31/3/08	Evaluation of tour	Individual, whole group and small group evaluation Individual Tutorials with grades given for both units.	T.v and video.Camera, whiteboard, video of performance. Questions for evaluation Student Planner.	G.C.7 Devising
<b>Easter</b>				