

London, Sugar and Slavery

Support materials

Key Stage 3

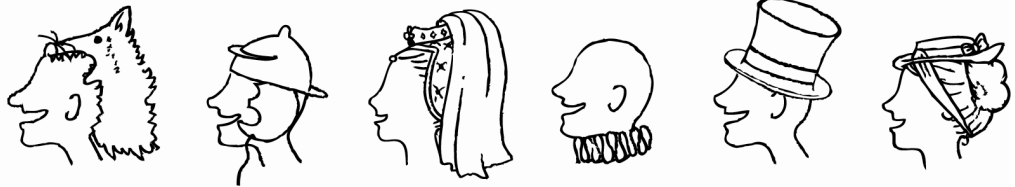


MUSEUM
IN DOCKLANDS



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Curriculum links

Key Stage 3 National Curriculum Links with the Activities in this Pack

History

Chronological understanding

- 1 Pupils should be taught to recognise and make appropriate use of dates, vocabulary and conventions that describe historical periods and the passing of time;

Knowledge and understanding of events, people and changes in the past

- 2a to describe and analyse the relationships between the characteristic features of the periods and societies studied including the experiences and range of ideas, beliefs and attitudes of men, women and children in the past.
- 2b Pupils should be taught about the social, cultural, religious and ethnic diversity of the societies studied, both in Britain and the wider world;
- 2c to analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied;
- 2d to identify trends, both within and across different periods, and links between local, British, European and world history;
- 2e to consider the significance of the main events, people and changes studied.

Historical interpretation

- 3a Pupils should be taught how and why historical events, people, situations and changes have been interpreted in different ways;
- 3b to evaluate interpretations.

Historical enquiry

- 4a Pupils should be taught to identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT-based

sources as a basis for independent historical enquiries;

- 4b evaluate the sources used, select and record information relevant to the enquiry and reach conclusions.

Organisation and communication

- 5a Pupils should be taught to recall, prioritise and select historical information;

Breadth of study

- 7a significant events, people and changes from the recent and more distant past;
- 7b history from a variety of perspectives including political, religious, social, cultural, aesthetic, economic, technological and scientific;
- 7d the history of Britain in its European and wider world context.

Britain 1750-1900

- 10 A study of how expansion of trade and colonisation, industrialisation and political changes affected the United Kingdom, including the local area.

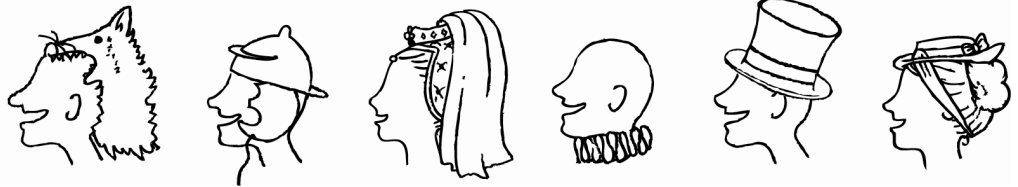
Citizenship

Knowledge and understanding about becoming informed citizens

- 1a the legal and human rights and responsibilities underpinning society and how they relate to citizens, including the role and operation of the criminal and civil justice systems.
- 1b the origins and implications of the diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.
- 1j the wider issues and challenges of global interdependence and responsibility, including sustainable development and Local Agenda 21.

Developing skills of enquiry and communication

- 2a research a topical political, spiritual, moral, social or cultural issue, problem or event by analysing information from different sources, including ICT based sources, showing an awareness of the use and abuse of statistics.



English

NLS Framework Links: Year 7

Word level

- 15. Dictionary & thesaurus
- 21. Subject vocabulary

Reading

- 1. Locate information
- 2. Extract information
- 4. Note-making
- 5. Evaluate sources
- 8. Infer & deduce

Writing:

- 2. Planning formats

Speaking & Listening:

- 1. Clarify through talk
- 12. Exploratory talk
- 16. Collaborate on scripts

NLS Framework Links: Year 8

Word level

- 5. Key terms
- 9. Specialist vocabulary

Reading

- 1. Combine information
- 2. Independent research
- 3. Notemaking formats
- 6. Bias and objectivity
- 16. Cultural context

Writing

- 3. Writing to reflect

Speaking & Listening

- 3. Formal presentation
- 10. Hypothesis & speculation
- 11. Building on others

NLS Framework Links: Year 9

Word level

- 2. High-frequency words
- 7. Layers of meaning

Reading

- 2. Synthesise information
- 3. Note-making at speed

Writing

- 2. Exploratory writing

Speaking & Listening

- 10. Group organisation

Session descriptions

The following sessions can be booked to accompany a visit to the *London, Sugar & Slavery* gallery. Please refer to the Museum in Docklands Programme for Schools for full details.

London, sugar and slavery - NEW

Illustrated talk

Slavery study day - NEW

Drama performance, workshop, support pack and gallery work

Exploring diverse London - NEW

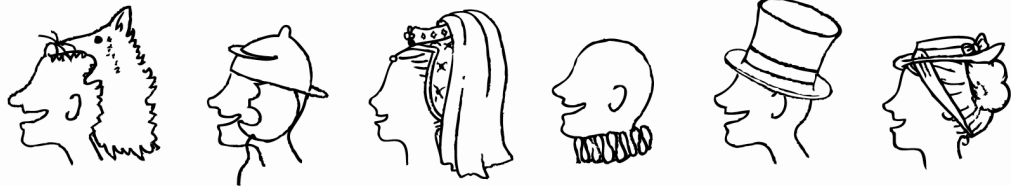
Drama performance, gallery work, drama and dance workshops and support pack

The Power of My African Mind

A theatre performance by CETTIE (CulturalExchange Through Theatre in Education)

Running 1000 miles for freedom

Drama



Gallery time

Using the activity sheets

To ensure that your students get the best out of their visit to the *London, Sugar & Slavery* gallery, we suggest that you divide them into small groups and give them different start points for their visit. This avoids congestion around popular exhibits. Please photocopy your worksheets before your visit as we do not have the facilities to do this.

A statement on the terminology used in this gallery

The names and terminology used to describe and categorize people played a vital role in the whole edifice of slavery. Certain words became the tools of racism and, regrettably, are still in use today.

We have, therefore, tried to be careful in our use of language in this gallery. In particular we have tried to avoid using terms which strip individuals of their humanity – as this was a tactic central to the imposition of slavery.

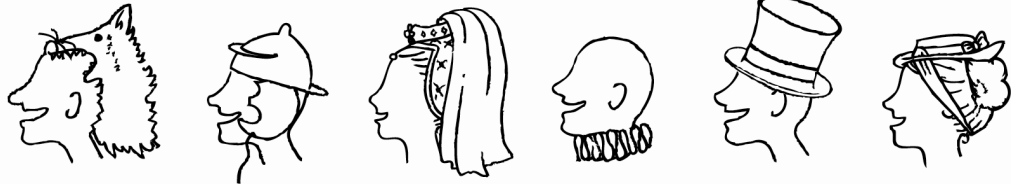
The word 'slave', for example, implies a thing or commodity rather than a human being. We have used the term 'enslaved African' wherever possible.

In the main we have avoided using the terms 'Black' and 'White', preferring 'African' or 'European'. But in the 'Legacies' section of the gallery we engage with the word 'Black' as it is used to refer to the non-White post-war migrant settlers in Britain.

The visitor will find that some terms which were used in the 18th century are unavoidable. For example, the word 'Negro', which was used generally to define people of African origin.

Some terms were introduced by defenders of slavery to define racialised categories which imposed a skin-colour coded hierarchy of entitlement to human rights. For example:

- 'Mulatto' – derived from the Spanish for Mule. This term is offensive and was used to describe someone having one African and one European parent. In some colonies a 'Mulatto' might occupy a social status between African and European.
- 'Quadroon' – derived from the Spanish for 'quarter'. Used to describe a person with a quarter African ancestry, or one African grandparent.



Practical guidelines

Arrival, cloakroom and toilets

When you arrive at the Museum in Docklands, please use the schools entrance on Hertsmere Road. You will be met by a member of the Visitor Services team, who will direct you to the cloakroom area and toilets.

All coats and bags must be left in the cloakroom area for security reasons. For this reason, *it is strongly advised that students leave valuables such as mobile phones, MP3 players and other electronic equipment at home on the day of their visit.*

The Museum in Docklands cannot be held responsible for personal property left in the cloakroom area. Your Visitor Assistant will also brief the group before escorting them to the galleries.

Lunch

If you would like to use the lunch room, please request this when you make your booking.

Organising your group

We suggest that classes are split into smaller groups for gallery work, to avoid congestion around specific exhibits. Teachers/adults must remain with their groups at all times.

Teachers should photocopy resources PRIOR to their visit so that each pupil has a copy for use in the Museum. Clipboards and pencils can be borrowed from the Museum, subject to availability.

Risk assessments are the responsibility of the group leader, and the Museum *cannot* provide them except in exceptional circumstances. A pre-visit is strongly advised by the DfES publication *Health and safety of pupils on educational visits*.

Pre-visits are free of charge and do not need to be booked. Please inform the Admissions Desk of the nature of your visit so they can help you make the most of your time in the galleries.

Disabled access

The Museum in Docklands is fully accessible to wheelchair users. Please make your needs known on arrival. Mobility lifts are installed on the 2nd and 3rd floors. Please ask the gallery staff for assistance.

Shop

The shop sells a variety of books and products to support the learning programme as well as pocket money items. If you wish to use the shop, please ask for a slot when you make your booking. Please divide your class into groups of no more than four children for this part of the day, as the shop has limited space.

If you would prefer your class not to visit the shop, goody bags offer great value for money and are available to order. For further details, please call the shop on 020 7001 9803. A goody bag form will be sent with your confirmation letter.

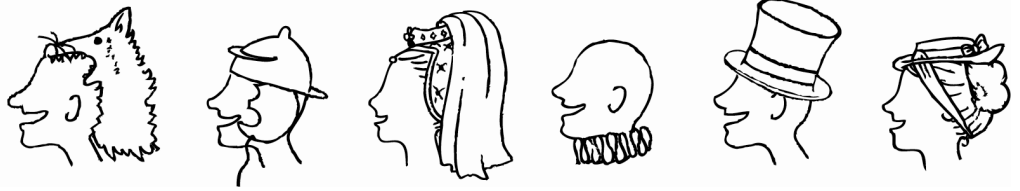
Photography

All objects and images in the Museum are under copyright and must not be reproduced. If you would like pictures of a particular object, please contact the Picture Library at the Museum of London:

Tel: 020 7814 5604

Fax: 020 7600 1058

Email: picturelib@museumoflondon.org.uk



Visit preparation and pre-visit activities

Preparation

To maximise the enjoyment and value of the visit please consider the following:

- Introduce to the group some general background about the Museum in Docklands.
- Undertake at least one of the suggested pre-visit activities

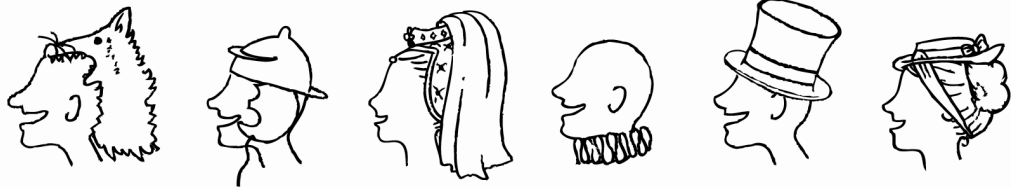
Visit Preparation: Suggested Activities

1. Use a dictionary to find the meanings of the following words:

abolition	censored	commerce	commodity
derogatory	displace	domination	edifice
hierarchy	legacy	radical	supremacy

2. Group discussion / group or individual presentation. Discuss the following questions:

- What does 'British' mean to you? What other words and ideas do you connect with it?
- What about 'London'?
- What about 'English'?
- If you had to pick one object to represent your idea of 'Britishness', what would it be? Why?
- What about objects to represent 'London', 'Englishness'?
- If you had to pick one object to represent you, what would it be? Why?



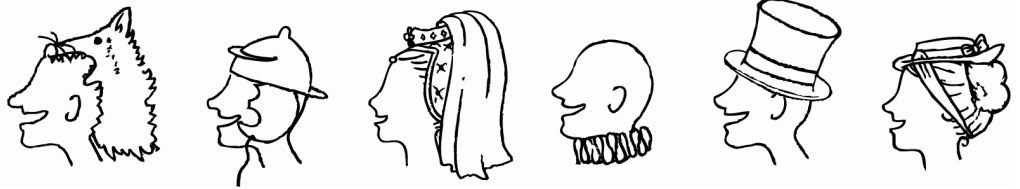
Follow up activities for the classroom

Suggested Follow-up Activities

1. Imagine you meet the owner of the *Brookes*. How might he defend the trade the ship was involved in? What ideas about Europeans and non-Europeans might he believe? How would you answer him? Write a script or create a strip-cartoon, showing the conversation you would have with him.
2. Group Presentation. If you had to choose 3 things from the gallery that show clearly what you have learned, what would you choose? Create a display for the classroom wall. Prepare a short presentation based on the display, to give to the rest of the class.
3. Research & give a presentation on the lives of important people of African origin from the 19th and 20th Centuries. Examples of people featured in the Gallery:
 - Ira Aldridge
 - Hastings Banda
 - Harry Belafonte
 - Samuel Coleridge-Taylor
 - Ottobah Cugoano
 - Paul Laurence Dunbar
 - Olaudah Equiano
 - Claudia Jones
 - Una Marson
 - Toussaint l'Ouverture
 - Mary Prince
 - Paul Robeson
 - Ignatius Sancho
 - Robert Wedderburn
 - Phyllis Wheatley
 - Francis Williams

NB: Could also be used as a preparatory activity.

4. Think about one of the images in the Gallery that was based on racist ideas. (For example; *The New Union Club* by George Cruikshank, *the Fry's Cocoa Advert* etc.) Design an anti-racist "reply" to it.
5. How can we remember that "Africa beats in the heart of our city"? Create a proposal for a memorial / sculpture / day - or some other event, activity, object.



Africa's History

"Perhaps, in the future, there will be some African history to teach. But at present there is none, or very little: there is only the history of the Europeans in Africa." Hugh Trevor-Roper (1965), The Rise of Christian Europe.

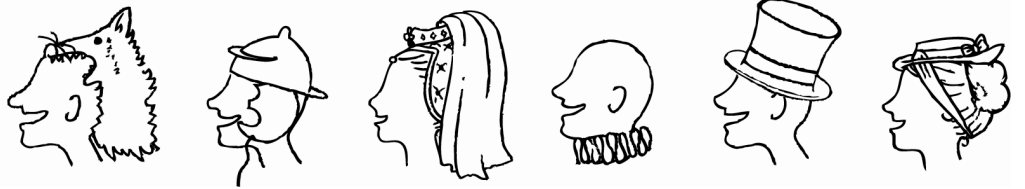
Find evidence that proves this historian **wrong**. Quickly sketch the object:

What is it?	When was it made?
Where does it come from?	What is it made of?
What was it used for?	How do you think it was made?
What does it show about the place it came from and the people who might have owned it?	

Important People

Note down information about two important people of African origin from the 19th or 20th Century.

<p>Name:</p> <p>Born: Died:</p> <p>Lived in:</p> <p>Important because:</p> <p>Other information:</p>	<p>Name:</p> <p>Born: Died:</p> <p>Lived in:</p> <p>Important because:</p> <p>Other information:</p>
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The Experience of Enslavement

- Draw / write examples of how those involved in slavery tried to keep control.
- Write down the source of your information.

punishment: wearing the mask.

image of mask

source: West India Scenery..., Richard Bridgens, 1836.

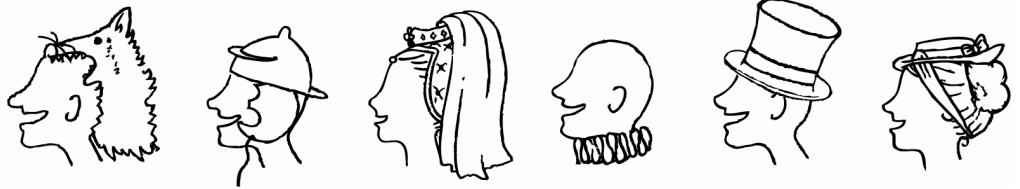


- Draw / write examples of how Africans resisted slavery.
- Write down the source of your information.

action: selling / losing clothes.

source: papers of Thomas and John Mills, plantation owners, St Kitts, Nevis.





How did Britain and London depend on the slave trade?

Show the connections on this diagram.

Fill the boxes and draw arrows between them.

British factories (e.g. potteries, the Bow Porcelain Factory)

British furniture makers

London coffee & chocolate drinking houses

British Army & Navy

London insurance companies

London financiers (business men)

West India Docks warehouse

West Indiaman ship

Plantations

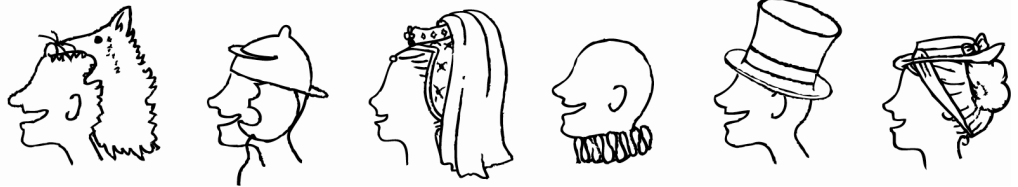
Used tin coins, saved Cornish tin mines from going bankrupt.

Used enslaved Africans to do the following work:

Cornish tin mines

Supplied tin for coins to be used in plantations.

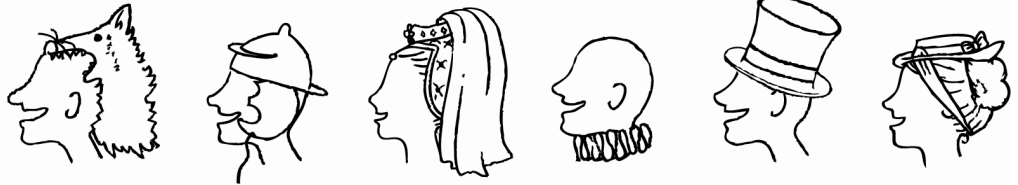
British Government



Images

- Choose an image from the gallery of a person of African origin.
- Quickly sketch the image.

- Now label it, pointing out any stereotypes or prejudices it uses.
- Add labels, showing anything positive about the image.
- How did its maker intend this image to be used? _____



Word Bank

What do these words mean? Use the gallery information to help you fill in the table.

cutlass	
flogged	
hogshead	
hot-house	
mace	
puncheon	
sovereign	
tipstaff	
West Indiaman	



Extension Activity

Design a memorial to stand outside the Museum in Docklands.

- It should mark the involvement of the West India Docks in the slave trade.
- It could use some of the images or ideas you have seen in the *London, Sugar and Slavery* Gallery.
- Annotate your design, explaining your ideas.

Name:

Age: