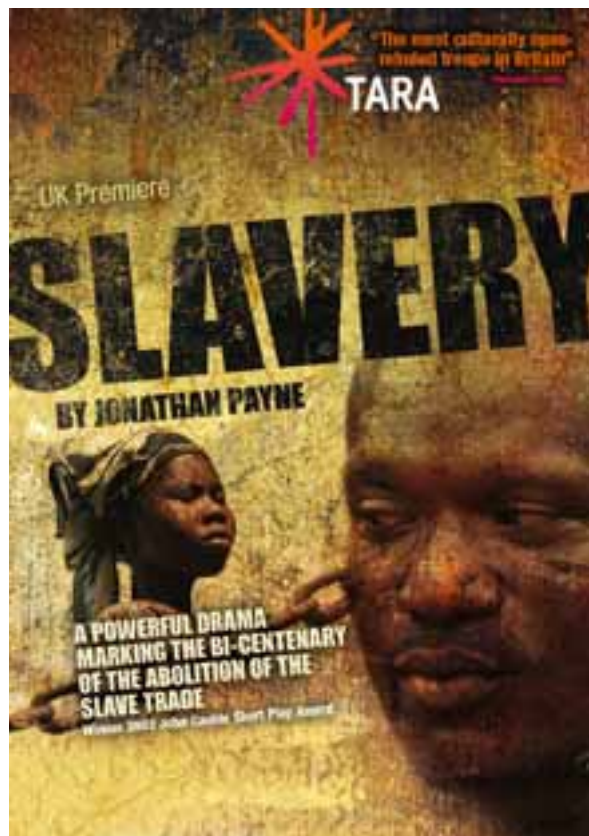




SLAVERY



Education Resource Pack

created by Helen Cadbury





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INTRODUCTION

Britain played a terrible role in the history of slavery, driving the triangle of trade between Africa, Europe and the Americas. 2007 marks two hundred years since the slave trade was abolished by the English Parliament, but slavery and its legacy lived on.

The play *Slavery* re-tells the personal stories of enslaved Black Americans. It was created from first hand accounts, which were originally recorded in interviews in the 1930s.

This Education Pack contains information about the process of creating this play and its historical context.

We have included questions for discussion and further study. These resources will be useful to students of History, Citizenship, Drama, RE and English and can be used for preparation or follow up activities.

Please let us know if you have found this pack useful - or what we could have done differently - by filling in the feedback form at the end of this pack.

Helen Cadbury

Tara Arts 2007



SLAVERY

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ABOUT TARA ARTS



30 Years of Connecting Cultures

Tara's three decades of making cross-cultural theatre began on 25th August 1977, with an adaptation of Rabindranath Tagore's anti-war play, 'Sacrifice': this was chosen in part as a response to the death of Gurdip Singh Chaggar, a 17-year old Sikh boy living in Southall, who fell victim to a racist murder.

Positioned between East & West, the company champions creative diversity through the production, promotion and development of work that defies all barriers to the imagination. The creative health of modern diverse humanity demands *no passports*.

No passports for the stories we tell
No passports for the artists we work with
No passports for our audiences.

The company tours vibrant adaptations of European and Asian classics, develops new writing and brings the great stories of the world to children in junior schools. Based in South London, and touring annually to England, Scotland and Wales, the company has also toured the Netherlands, Ireland, France, Belgium, Spain, Turkey, Egypt, Hong Kong, Singapore, Japan and Australia.

"Tara's work is a terrific synthesis of east and west."

Sir Richard Eyre

"Tara has had an extraordinary journey from passionate student work inspired initially by a racist murder in Southall to its present settled position firmly embedded in the British national theatre scene. In the process they interrogated themselves and challenged the theatre sector and both have been changed in the process. They have brought another sensibility onto the scene, stretched British cultural life and helped to make those of us with different origins visible to both ourselves and others. May their next 30 years be as illuminating."

Naseem Khan, OBE



Tara's artistic director, Jatinder Verma with Colin Firth at the company's 30th birthday celebrations



LANGUAGE

In the text of the play the word “nigger” is used. There are strong sensibilities about the use of this word.

It is important to note to students, that this is an actor speaking the words of people in the early 20th Century. The word itself was coined as a derogatory term to describe people of African heritage. It comes from the word negro, itself derived from the Latin word for black.

However, we do not condone the use of this word as slang outside the context of the play. It may be a good idea to talk to your students about this before they see the show, as the shock factor may make them laugh or unsettle them, or both.

The word is considered to be offensive, negative slang, however, there is currently a debate about the use of the word and the possibility of “reclaiming” it - especially in rap lyrics.

If you feel your students have the maturity to debate this issue, we have included some useful quotations below.

“The word “nigger,” like all words, is simply an instrument with which to convey ideas. No word is inherently evil.” David Mills

“When I was in Africa, this voice came to me and said, ‘Richard, what do you see?’ I said, ‘I see all types of people.’ The voice said, ‘But do you see any niggers?’ I said, ‘No.’ It said, ‘Do you know why? Cause there aren’t any.’” African American comedian Richard Pryor.

Whites mostly use “nigger” as either a racist epithet or when describing racist attitudes. We can’t use it in all the ways that black people can, as the sort of insult people make against their own...as an expression of affection, as a joshing taunt, as a subversive appropriation of a word that still retains its power to wound. (Tupac Shakur (once said) that “nigga” stood for “Never Ignorant, Gets Goals Accomplished.”) Charles Taylor, American Academic

DIRECTOR'S VISION

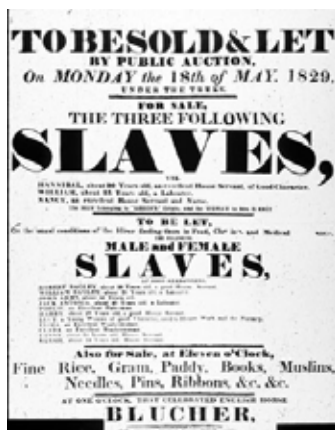
Every voice in this play, every song and sound have reached us directly from the past, and to be able to learn and try to understand our own involvement and reactions to these lives, is the most amazing prospect.

My journey with this play began four years ago, when Jonathan Payne and I went to see Kwame Kwei-Armah's play, *Elmina's Kitchen* at the National Theatre. When we discussed the play we realized how great the cultural differences were between the British and African American experience. This led me further to examine what I thought I knew about the Slave Trade and I began to really understand how history makes us who we are. When I read *Slavery*, I realized that it was not simply a case of good versus evil, but shades of impossible decisions, pressures and ideas. However, there was no doubt that this was an injustice that Britain had helped to build. Directing this play, gave me the opportunity to listen to the voices of the past and to enable the souls of its people to take my hand and show me across the waters.

The greatest challenge of directing *Slavery* is to allow these voices to carry through the cast and talk to us directly today - and to do this with honesty and respect, but also with rhythm, life, surprise, and within a theatre. I am not American and I am white, so my role is to transfer my personal journey to a British audience and enable the slave stories to speak for themselves.

As a young director, I had a dream about staging this show in England. I talked to other young directors, discussed the idea at the Young Vic Genesis Project, and was encouraged to try to get production companies and venues interested. After sixty phone calls and sixty letters, I finally found Tara Arts, a company who could see a role for this play in their season. My journey with Jatinder Verma and Tara has been brilliant, the faith they have had in me as a creative director; their knowledge and experience, which I have been learning so much from, has led to this moment. The show is finally out on tour, I have taken an amazing step along my journey as a director and the truth of the real words of the people in this play, will be heard by a new generation in this country.

Laura Kriefman



'Slavery is the past reaching into the future and reminding the world from where it came. If History is destined to repeat itself, maybe this cycle is due to our ignorance of the past.'



WRITING THE PLAY

I admit the idea for *Slavery* was not born with me, it was handed to me by my mentors at Santa Monica College. In the 1930s, The U.S. government interviewed ex-slaves. A large collection of these slave narratives and Negro spirituals were placed in my hands, by two sympathetic theatre professors who wanted give me, a young African American, the opportunity to direct a play which told the story of my heritage.

"Here you go. Have a go."

In the beginning I did not know what I possessed. I was amazed that my fairer skinned teachers were much more aware than I was. There was a lot I did not know about my roots: High School seemed to shuffle past such blemishes on American History, and my people's history was a loss to me.

That irony was *Slavery's* start: the reluctant, uncurious hero, pulled into a life changing voyage. My professors locked me in their offices with pages of narrative and song, and with my journalistic background, alongside my theatrical training, a play was born. Initially, exploring these narratives with an active objectivity, my approach was technical and very detached, and although I was aware of the drama of the material, it had not hit me yet...

The play was cast, my stage manager chosen, and the set under construction. It was the second day of rehearsals and we began to work on the monologues, and that is where it all changed.

We read aloud and heard the voices of the past. It was the truth. It was filled with a child-like innocence. They were people living the life they lived. Yes, they hated their circumstances and strove for freedom, but these narratives were coming directly from the source, untainted by speculation and guess work. These were stories about people, finally three dimensional, living and breathing, right before us. The theatre resurrected them from the dead. We were all humbled by their stories, and fell in love with our characters.

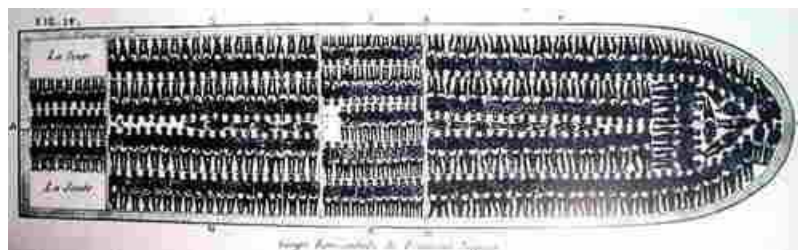
Why see this play? They say that history repeats itself. The only reason such terrible things occur again is through the ignorance of the past. History is a teacher. We need only look out of our window, read a newspaper or turn on the TV, to realize we've been here before. We must look back on ourselves and embrace our choices, our mistakes as well as our successes, to pave the way to the future.

Jonathan Payne

Jonathan Payne is from Los Angeles and has been writing since childhood, including short stories, journalism and finally playwriting. Slavery, was his first play. He has numerous awards in journalism and creative writing, as well as several awards for Slavery. He is a graduate of the GSA Conservatoire in Guildford, England, where he received a BA in Acting.

TIMELINE: ORIGINS OF TRANS ATLANTIC SLAVE TRADE

- AD 300 The kingdoms of West Africa grow in strength
- 610-733 Islam spreads across Northern Africa
- 700 - 900 Berbers from North Africa establish trans-Saharan slave trade. Slaves are usually the "spoils of war"
- 900 - 1250 Kingdom of Ghana at its most powerful, with gold mines and sophisticated trade routes, scholars are skilled in mathematics and astronomy
- 1235-1500 Mali Empire flourishes
- 1464 -1591 Songhai Empire flourishes in former Mali territory. Universities are set up in Timbuktu and Jenne which attract scholars from Europe and Asia
- 15th Century Europeans come to Africa looking for gold and become involved in the buying and selling of slaves. Portuguese set up trading posts. Enslaved people are marched hundreds of miles to coastal settlements by African and Portuguese slave hunters
- Portuguese and Spanish traders begin shipping people from Africa across to the Caribbean and the Americas to the newly established sugar plantations
- 16th Century Englishman, John Hawkins, sets sail to the Spanish settlements of the Caribbean with a cargo of European goods and African slaves. He begins the British involvement in the slave trade.
- Slaves are traded in huge numbers across Africa, from Morocco to the Congo. They are brought to the ports of the "Slave Coast" where they are imprisoned in terrible conditions before being sold
- 17th Century By 1600, 900,000 enslaved Africans have been shipped to Latin America
- 1619 The first black Africans arrive in the British colony of Virginia
- 1662 A Virginia law declares a child a born to a slave mother is also a slave
- 1655 Slave trade is dominated by Britain, slavery is legalised in British colonies
- by 1700 23,000 slaves are the labour force of the American South



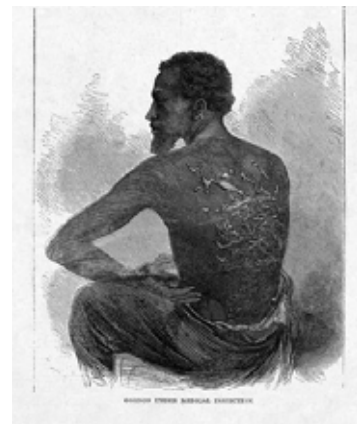
Slaves packed tightly on board ship bound for America, in these terrible conditions, many died on the journey

TIMELINE: SLAVERY IN 18TH CENTURY AMERICA

- 1711 The importation of blacks is prohibited in Pennsylvania
- 1705 A Massachusetts law makes interracial marriage between blacks and whites illegal
- 1715 A New York slave code attempts to deter slaves from escaping to Canada, by declaring that any slave caught 40 miles north of Albany would be executed based upon the oath of two credible witnesses
- Slavery is legalized in Rhode Island.
- 1723 Manumission (the act of freeing a slave) becomes illegal in Virginia
- 1740 The Negro Act is passed in South Carolina. The act makes it illegal for slaves to gather in groups, earn money, learn to read, and raise food. The act permits owners to kill rebellious slaves. Similar "slave codes" exist in several other states, aimed at preventing any resistance to the oppression of slavery
- 1770 March 5 - Crispus Attucks, a fugitive slave, is the first to be killed in the American Revolution
- 1775 -1781 American War of Independence results in the founding of the United States of America. Black soldiers fight on both sides. Emancipation from the British does not result in freedom for black people in the Southern states but many Northern territories pass laws which enable slaves to obtain their freedom
- 1773 Phillis Wheatley, a slave born in Africa and taken to Boston as a child, publishes her book: *Poems on Various Subjects, Religious and Moral*
- 1787 The American Constitution states slavery is legal, it also defines a Negro as only 3/5ths of a human being, therefore not equal to a white American



Slaves were brutally treated by their owners. The woman on the left has been burnt by a sadistic mistress, the man on the right has severe scars from being whipped by an overseer.



RESISTANCE AND ABOLITION

- 1655 Black slaves in Jamaica, known as Maroons, escape and set up free black communities in the mountains
- 23 October 1696 Philadelphia Quakers rule that Friends 'be Careful not to Encourage the bringing in of any more Negroes, & that such that have Negroes be Careful of them...bring them to Meetings' (i.e. worship with them.) This is probably the first institutional attempt to limit slave trading in America
- 1729 Maroons in Jamaica fight the British in a guerrilla war for 10 years
- 1775 The first US abolitionist society is organised
- 24 March 1789 Publication in London of *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African*
- 12 May 1789 In England, William Wilberforce delivers first major abolition speech before the House of Commons
- 1791 In Haiti, Toussaint L'Ouverture leads an armed rebellion against the French which lasts 13 years
- 23 Feb 1807 British Parliament votes to abolish the trade in slaves
- 1845 *Narrative of the Life of Frederick Douglass, An American Slave* is published
- 1831 Nat Turner leads the bloodiest slave rebellion in American history, in which 60 white people are killed, he is executed
- December 1859 Militant white abolitionist John Brown is executed after leading an anti-slavery raid on a pro-slavery town
- 1861-1865 The American Civil War between the Union (the United States) and eleven Southern states, is triggered by conflict between "slave" states in the South and anti-slavery states in the North
- 22 Sept 1862 Emancipation Proclamation issued by US President Abraham Lincoln
- 31 January 1865 Thirteenth amendment to the Constitution of the United States proposed: 'Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction'



Frederick Douglass: abolitionist, orator and statesman, was born into slavery. He educated himself, escaped and became a free man.

TIMELINE: AFTER THE CIVIL WAR

- 1865 The American Civil War ends and Slavery is abolished, but in the South few ex-slaves receive land and most turn to share-cropping, working for white plantation owners for a share of the crop rather than wages
- 1865 Abraham Lincoln assassinated, Andrew Jackson becomes president. He believes: "White men alone should govern"
- 1866 Congress grants black Americans citizenship, including the right to vote. Troops and officials from the North are placed in the Southern states to ensure that the post-slavery reforms are respected
- 1867 735,000 black voters in the Southern states. In South Carolina a few black men are elected to public office
- 1867 The Klu Klux Klan is formed - a violent, racist organisation, whose members wear white hoods to disguise themselves, they attack and lynch black people
- 1870 By now a third of teachers in the South are black, schools have been set up in the South by black clergy and Northern educators. Around this time nearly 50 black colleges are set up
- 1875 Tennessee introduces the **Jim Crow Laws**, banning black people from restaurants, hospitals, parks, schools, and barbers' shops. This creates segregation between black and white people including separate schools, public transport, restaurants and housing. Similar laws are introduced in other Southern states
- 1877 Officials from the North leave the South and White Southerners take over again
- 1890s The right to vote is only given to people who can read and write, own property or pay poll tax. Effectively this takes the vote away from most black Southerners
- 1900 - 1950s Black Americans challenge segregation. Writers, musicians and political leaders emerge from the black community



William Edward Burghardt Du Bois, the first African American to be awarded a PhD from Harvard University and leader of the National Association for the Advancement of Colored People, founded in 1909

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SONGS OF SLAVERY

I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject will do

Frederick Douglas, emancipated slave and abolitionist

There were three main types of slave song:

- ♪ 'work songs' - the rhythms of which enabled the co-ordination of great effort, for example when felling a tree or carrying heavy loads
- ♪ 'quiet songs' - which expressed personal feeling and were permitted, so long as they did not contain any words against the slave master
- ♪ 'spirituals' - which arose when slave owners began to allow and even encourage their slaves to learn about Christianity. In some cases, religious observation was encouraged because slave owners feared the increasingly violent anti-slavery uprisings in the early 19th century and hoped that their slaves might be more passive if they were taught Christian values. But in abolitionist homes, white Americans saw it as their duty to enable African Americans to become Christians.

Slaves were still mainly unable to learn to read and had no hymn books, so many spirituals and quiet songs were made up on the spot and had many variations from place to place. Songs were only written down systematically in the mid 19th century.

All three styles overlap and they are often structured around a call and response, which has its roots in the songs brought over from Africa.

Songs were a way to share coded messages and to empower the slave community with a spirit of resistance. For example, in spirituals, the crossing of the River Jordan represents the crossing over the Ohio River to the anti-slavery states of the North and ultimately to Canada. The 'home' invoked in Swing Low Sweet Chariot, did not just mean a spiritual home in heaven, but a safe place where everyone can live free - a country where there was no slavery. The 'chariot' or 'train' referred to in spirituals is the network known as the Underground Railroad, which enabled slaves to escape by being passed from one safe house to another until they reached Canada. The abolitionists, black and white, who risked their lives to help people escape, were seen as a 'band of angels.'



A rare example of late 18th Century Slave Song - taken down in notes by Granville Sharp, an abolitionist, from the information of William Dickson, secretary to the Governor of Barbados



SONGS OF SLAVERY: QUESTIONS FOR DISCUSSION

WADE IN THE WATER

*Wade in the water, children,
Wade in the water,
God's going to trouble the water*

Q:

This song was a reminder to escaping slaves that the dogs sent after them would not be able to track their scent across water.

After you have seen the play, what other method could escaping slaves use to throw the dogs off their scent?

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

*Sometimes I feel like a motherless child
A long way from home; a long way from home*

Q:

The years of slavery created millions of motherless children as families were ruthlessly split up when slaves were sold on to new masters. But this song also has a symbolic meaning, in what other way could you describe African American and Caribbean slaves as 'motherless?'

I COULDN'T HEAR NOBODY PRAY

*n' I could hear nobody pray, O Lord
I couldn't hear nobody pray, O Lord
O way down yonder by myself
An' I couldn't hear nobody pray*

*In de valley, I couldn't hear nobody pray
On my knees, I couldn't hear nobody pray
Wid my burden, I couldn't hear nobody pray
An'-a my Saviour, A-couldn't hear nobody pray*

*Chilly water, I couldn't hear nobody pray
In-a de Jordan, I-couldn't hear nobody pray
Crossing over, I-couldn't hear nobody pray
In-a to Canaan, I-couldn't hear nobody pray*

*Hallelujah! I couldn't hear nobody pray
Troubles am over, I couldn't hear nobody pray
In the Kingdom, I-couldn't hear nobody pray,
Wid-a my Jesus, I-couldn't hear nobody pray*

Q:

What is the real meaning of this song?

AMAZING GRACE

NEW BRITAIN. C. M. Baptist Harmony, p. 123.

1 Amazing grace! (how sweet the sound) That saved a wretch like me! I once was lost, but now am found, Was blind, but now I see.

2 'Twas grace that taught my heart to fear, and grace my fears relieved: How precious did that grace appear, The hour I first believed!

3 Through many dangers, toils, and snares, I have already come; 'Tis grace has brought me safe thus far, And grace will lead me home.

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

5 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.

6 The earth shall soon dissolve like snow, The sun forbear to shine; But God, who call'd me here below, Will be for ever mine.

Q:

This well-known hymn was written by John Newton, once the captain of a slave ship, who became a prominent abolitionist in England at the end of the 18th Century. It became very popular among slaves and abolitionists.

What do you think John Newton is trying to say in this hymn?

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MODERN SLAVERY

The slave trade was abolished by Britain 200 years ago and in 1948 The United Nations Universal Declaration of Human Rights, Article 4 stated: 'No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.'

However, Amnesty International estimates that there are currently at least 12 million men, women and children in slavery around the world.

Q: What counts as slavery? Can you agree on a definition?

Q: Which of these people is enslaved? (See the Page 18 for the answers)

1. Seventeen year-old Tania travelled from Russia, believing she had a job in the UK, but the man who met her at the airport took her passport and drove her to a house where she was beaten up and told to have sex with different men. She has been told she will be beaten up or killed if she tries to escape.
2. Lakshmi was eleven when a man took her to the city of Kathmandu, Nepal, to earn money weaving carpets. She is working to pay a debt for her family. Her day begins at six a.m. and ends at ten at night. She breaks for two meals which she has to prepare herself in her shared rented room nearby. "I get backaches and coughs. In winter my hands get dry and it's painful to work at the loom..."
3. Jean was arrested by soldiers in Haiti and marched for hours, with about fifty other Haitian men, to the neighbouring Dominican Republic, where he was ordered to work in the sugar plantations for no money, guarded by armed soldiers.
4. Li Hua, paid a gang in China the equivalent of £14,000 to come to England. He was the only survivor to be pulled from the water when the tide engulfed a group of cockle pickers in Morecambe Bay in February 2004. Twenty one Chinese workers drowned. Li Hua said: "We worked in conditions of hell, we had rotten food, rotten accommodation and worked in very cold conditions and dark, risking our lives trying to make a living in this country." Most of what they earned went to pay debts to the gang in China. Migrant workers in England are frequently paid a fraction of the minimum wage and often charged large amounts for poor accommodation.

Q: How can you be sure that the person who is making your trainers, or picking the cocoa and sugar for your chocolate bar, is being treated and paid fairly?



WRITING ABOUT THE PERFORMANCE

Why does a director make certain choices? **How** do the lighting, costume and set help to tell the story? Watch carefully and write notes after the play.

These questions will help you:

THE STORY

Q: What is the effect of using real life stories from interviews?

THE STAGE

Q: What can you see on the stage?

COSTUME

Q: What colours and styles are being used?

Q: What period are they from?

Q: What else do the costumes tell us about the characters?

LIGHTING

Q: What colours and shades of colour are being used?

Q: What levels of brightness are being used and why?

Q: When do the lights change?

THE PERFORMERS

Q: How do actors vary their movement, gesture, facial expression to show they are playing different roles?

Q: How do the actors use the set?

Q: How do the actors relate to the audience?

AND LASTLY BUT MOST IMPORTANTLY

Q: What does the play make you think, feel, want to talk about?



FOLLOW UP ACTIVITIES

Verbatim Theatre

Subject Area: Drama and Theatre Studies/Performing Arts (A level/BTEC National)

Sessions: This activity is a project which needs to be undertaken over a series of sessions to create a polished piece of theatre.

1. *Slavery* is an example of Verbatim Theatre, based on the actual words of real people. Research Verbatim Theatre and other plays in this style.
2. Create your own piece of Verbatim Theatre based on interviews in your area. Are there any local stories that people have strong memories of? Or any recent incidents that tell a strong story? Remember to be honest with people about why you want to interview them and respect their anonymity if they request it. Use a dictaphone and transcribe exactly what your subject says. If possible enable the actors to hear the original recording.
3. Edit and shape: The writer's skill in creating a successful piece of Verbatim Theatre is in choosing what is interesting theatrically and how the text is structured.
4. Physicalise the text: The director's task is to ensure that the play is interesting to watch, think about the stage picture and how the actors can move in a way that supports the text.
5. Rehearse your piece. Meanwhile members of the group will need to be considering the design of costume and set.
6. Perform. Remember to invite the subjects of your interviews to the performance, you are celebrating their stories, stories that might never have been told before.

FOLLOW UP ACTIVITIES

Black Heroes

Subject Area: Drama/Performing Arts/ History (KS3 or GCSE)

Black History Month offers the opportunity to celebrate the heroes of black culture in Britain, America and the rest of the world. You may want to focus on the American Civil Right's Movement, see the pictures below for stimulus ideas.

1. In small groups, ask the young people to share as many different black and asian heroes and heroines as they can think of. They should write each name on a separate "post-it" note.
2. On large pieces of flip-chart paper, write categories, e.g: POLITICS, MUSIC, MILITARY, FILM, WRITERS, ROYALTY, RELIGION, FAMILY
3. Each group should place their post-its on a category.
4. Note which categories are most well represented. Question: why have we heard of more people in some categories than others?
5. Assign each group a category. Within the group they need to agree whose story they are going to research.
6. Homework: Research the story of their chosen historical figure.
7. Improvise a short piece of Drama about their chosen figure.
8. Rehearse and perform. (This may take several sessions depending on: time available, confidence of group, other learning needs such as rehearsal, refinement etc.)

Can you name these people?





GLOSSARY

Abolitionist	a man or woman who campaigned to end slavery
Civil Rights	the rights belonging to a citizen: free speech, the vote, freedom from discrimination.
Emancipation	freedom
Lynching	murder of African Americans by White Americans, usually organised by gangs or societies such as the Klu Klux Klan, often involved the victim being hung or burnt and was usually witnessed by a large crowd. See the song "Strange Fruit" made famous by Billie Holiday.
Manumission	to free a slave, literally "to free from the hand"
Maroons	escaped slaves in Jamaica who set up their own community
Middle Passage	the route of slave ships from Africa to America
Negro	a word used to describe a person of African heritage, now usually considered offensive and replaced by the word "black" or African American
Slavery	the condition of being forced to work for no pay, usually under threat of violence or destitution
Verbatim Theatre	theatre created from transcribed interviews with real people, where the majority of the text is spoken exactly as it was by the interviewees



FURTHER RESOURCES

Weblinks

<http://www.tara-arts.com> (includes news and information about the company and our current shows, archive information about previous shows and a downloadable version of this pack and packs from previous shows)

The following websites provide useful information but please note: Tara Arts is not responsible for their content or availability.

<http://hitchcock.itc.virginia.edu/slavery/search.html> the Digital Media Lab of the University of Virginia, resource for images of the history of the Trans Atlantic Slave Trade, can be downloaded for educational use.

We gratefully acknowledge this site as the source of some images in this pack.

<http://www.amnesty.org.uk> Amnesty International has a section on Modern Slavery including lesson plans.

<http://www.loc.gov> U.S. Library of Congress includes teaching resources on slavery.

<http://www.naacp.org> National Association of Coloured People

<http://www.black-history-month.co.uk>

<http://www.srtrc.org/> Show Racism The Red Card.

Books

Slave Song, David Dabydeen, - Guyanese/British poetry which speaks of the experience of slavery in Guyanese Creole dialect (Peepal Tree Press)

Narrative of the Life of Frederick Douglass, Frederick Douglass - Autobiography of former slave, abolitionist, writer, newspaper editor and orator. Dover publications, available via the British Museum or at www.doverpublications.com

Inhuman Bondage - David Brion Davis (Oxford University Press, USA 2006)

The People Could Fly: American Black Folktales, Virginia Hamilton (Knopf Books for Young Readers 1993)

Answers to questions on page 13:

Amnesty International would consider all four stories to be examples of modern slavery



FEEDBACK FORM

If you have found this pack useful as an introduction to the production, please take a moment to give us your feedback.

What course are your students studying (level/examining body?)

Which sections did you use with your students before seeing the play?

Which sections did you use with your students after seeing the play?

Was the level of this pack appropriate for your students?

Is there any other information you would have liked to enhance your students' experience of seeing this production?

Any other comments?

Please return TARA ARTS at the address below