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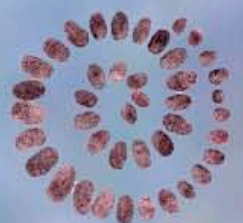
# Video ART PostCards

Slavery, Racism and Resistance

Lesson Plans for Citizenship, Key Stages 3 and 4

manifesta

RUNNYMEDE



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## Introduction

Video ART Postcards is a joint initiative of the Runnymede Trust and Manifesta designed to demonstrate links between contemporary and historical struggles against racism and related injustice, and looks in particular at the legacy of slavery and the abolitionist movement.



In the summer of 2007, we brought together two groups of teenagers aged 14 to 19 from the London Borough of Newham who participated in a unique experience. Assisted by video artists and historians, the teenagers uncovered sites related to historical racism and anti-racism in the West India Docks area of London and expressed their interpretation of this history and heritage creatively, using digital media and their imaginations. At the end of the 5-day workshops, each young participant had produced a personal short video or 'postcard', informed by their workshop learning – 33 videos in total.

The lesson plans contained in this Teacher's Guide have been devised by two experienced teachers and curriculum writers, Professor Chris Gain and Cristina Bennett. All of the lesson plans use one or more of the Video ART Postcards films and relate to the QCA Curriculum Guidelines for Citizenship, KS 3 and 4.

## About the Project

It is intended that the Teacher's Guide be used alongside the website, which contains further information. A brief description of the project follows, but for full details, please go to <http://www.runnymedetrust.org/projects/video-art-postcards.html>

The bicentenary in 2007 of the abolition of the transatlantic slave trade provided an opportunity to revisit the history of, and develop new work on, slavery and anti-racism. Manifesta and the Runnymede Trust devised a project that would enable young people to engage in work exploring connections between slavery, resistance and contemporary issues of racism while proposing alternative means of expression, using artistic creativity and imagination.



Focusing on the links between history and local history, Video ART Postcards was designed to inspire young people about contemporary struggles against racism and injustice by looking at the legacy of slavery and the abolitionist movement locally.

The words of some of those who took part in the project pay powerful tribute to the emotion and difficulties involved in researching this part of our history:

"I learned how brutal slavery was." (Shiwan)

"Making the film allowed me to express feelings that are constrained within us." (Fienga)

"I wanted to put a sense of the past and the future. I've got different images, I've got me acting as a slave." (Rita)





## Instructions for Teachers on Using the Lesson Plans

All the lessons relate to the QCA curriculum guidelines for Citizenship, KS 3 and 4 and address the majority of the suggested goals under the following headings:

### Key Concepts

- Democracy and Justice
- Rights and Responsibilities
- Identity and Diversities

### Key Processes

- Critical Thinking and Enquiry
- Advocacy and Representation
- Taking Informed and Responsible Action

### Range and Content

### Curriculum Opportunities

These can be found in full at <http://curriculum.qca.org.uk/subjects/citizenship/keystage3/index.aspx> and <http://curriculum.qca.org.uk/subjects/citizenship/keystage4/index.aspx>

These films are neither definitively accurate learning resources nor designed by their makers with school lessons specifically in mind, but they are responses to intensive work about the slave trade and its legacy, produced by young people and intended to stimulate debate. All the films can be viewed at <http://www.runnymedetrust.org/projects/video-art-postcards/vap.html>.

The lesson plans suggested here aim at group responses rather than solely personal ones; our intention has been to involve young people in actively discussing the issues involved. All the plans necessitate active viewing, with students interrogating the films for multiple meanings - many for media presentation as well as content. For these reasons, specific Learning Intentions and Learning Outcomes are not included for each lesson; these are left for teachers to decide depending on the focuses they wish to explore. However the Lesson Overview Chart on page 28, showing a suggested teaching sequence, broadly identifies connections between the lessons and the Key Concepts.

All the lesson plans are detailed with step-by-step guidance through a 'three-part lesson' and all are planned to take one hour. As preparation for using these resources, teachers are strongly advised to watch all the films and to consider dynamics in the teaching group in order to make the most of the opportunities to develop and extend discussions and the opportunities to explore other resources, some of which are suggested in the plans. Given the nature of the content and presentational style of these resources, there are ample opportunities to consider extensive and exciting cross-curricular cohesion – the range of possibilities is only limited by time and availability of resources.

It is anticipated that some lessons may inspire teachers and students to develop their own multi-media responses. Access to Windows Movie Maker, Windows Media Player, audio and video recording equipment, scanners, digital cameras and/or mobile phones with USB outlets, as well as books and internet access to a range of relevant resources, will all enhance and extend students' learning. Any PC with Windows XP has Windows Movie Maker.



**Title:****Behind Our History:  
What's Sugar Got To Do With It?****Film/s Used:**

**The truth about sugar** (*film 6*); **No title** (*film 23*)  
**For extension work: Behind the mask** (*film 4*)

**Starter:**  
(15 mins)

- Divide class into seven small groups; allocate each group one of the following words around which to develop thought-showers of words and phrases associated with their word:  
**memories, freedom, sugar, links, legacy, journey, humanity**  
 (this assumes a little prior knowledge of the slave trade)
- Each small group moves around the room to visit at least one other group's work to add further suggestions
- The teacher brings ideas together on a board for whole group consideration of connections between all the words, focusing on **sugar** and **legacy** to emphasise main link between them all

**Main Part:**  
(35 mins)

- In pairs, students think of 10 different ways they have been in contact with sugar today.
- Whole class feedback, with teacher underlining idea that sugar is embedded in our lives today.
- View both films – whilst watching each film, pairs note down at least five points about **sugar** and its past, for contributing to discussion.
- Following viewing of each film, teacher leads whole class discussion selecting pairs to make suggestions about sugar connections from the past.





**Reflection:**  
(10 mins)

Quick individual written reflection – teacher ask students:

- **three** things you've learned about sugar that you didn't know before;
- **two** things you've learned about slavery that you didn't know before;
- **one** thing you think is important to tell someone else.

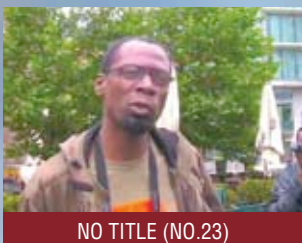
**Other  
Resources  
Needed:**

- Large sheets of paper for mind maps.
- Access to electronic whiteboard for capturing whole class feedback notes.
- Access to computers for individual or small group extension activities.
- Access to a wider range of resources for research for extension activities.

**Extension  
Activities:**

View film *Behind the Mask*

It covers similar ground; but what does the title mean? Questions and answers.

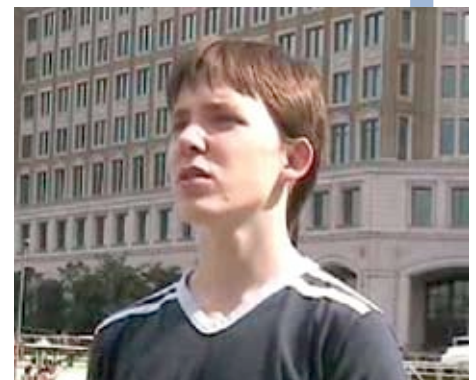


**Title:****Behind Our History:  
Who's Who and What Did They Do?****Film/s Used:****Conversation with Robert Milligan, businessman** (*film 11*)**Starter:**  
(10 mins)

- Project an image of **Robert Milligan** on whiteboard – to one side of image write a column titled 'FACT', on the other 'OPINION', and in a space beneath, 'QUESTIONS'; (if no electronic board available, give each small group A4 image mounted in centre of A3 paper). By simply looking at (and into) these images, it is possible to ascertain a number of facts and opinions.
- Individually (if using electronic board), students suggest ideas for each column, FACT, OPINION, or QUESTION; teacher scribe onto board.
- Each small group (if using paper images), write ideas in each column; feedback to whole class through teacher; teacher scribe onto board.
- Go through same process with an image of **Sir John Hawkins** and image of **scarred slave** (teacher make explicit that **scarred slave** represents many whose identities were lost).

**Main Part:**  
(40 mins)

- Whole class focus on **Robert Milligan**;
- View film – pairs, whilst watching, write notes or answers in appropriate columns.
- Allocate one of the other historical figures to pairs (A = **Sir John Hawkins**; B = **scarred slave**) to research;
- Students research a range of sources on internet or in Library/ Resource Centre, to find FACTS, OPINIONS and answers to group raised questions, as well as generate more questions.
- Groups share research findings (these could be Powerpoint presentations) through brief presentation to class; allow time for short discussion to confirm understanding
- All students now have enough information to help them make a judgement about each of these historical figures
- Individually, students write three short reflective pieces (one about each of the historical figures) expressing their opinions about them and supporting their opinions with reasons (using the facts they have discovered)





### Reflection:

(10 mins)

- Pairs/small groups share their reflections.
- Teacher gathers feedback from groups probing for and extending discussion points that focus on responsibility, rights, power.

### Other Resources Needed:

- Access to internet.
- Images of Sir John Hawkins, Robert Milligan and the scarred slave, ready mounted on A3 paper or on Powerpoint.
- Access to electronic whiteboard for capturing whole class feedback notes.
- Access to computers for individual or small group extension activities.
- Access to a range of books for research.

### Extension Activities:

- Make Powerpoint presentation of research.
- Individuals or small groups research other historical figures (perhaps local to them) who had direct or indirect involvement in the slave trade; research presented as Powerpoint presentations or short films.



CONVERSATION WITH ROBERT MILLIGAN, BUSINESSMAN

**Title:****Behind Our History: Chewing Things Over****Film/s Used:****S.U.G.A.R (film 16); The shadowy life of a slave (film 18)****Starter:**  
(10 mins)

- Pairs or small groups given word cards of words from film to sort.  
S slavery shameful serfdom servitude subjection  
U unrepresented unfair upset  
G grotesque gory  
A abolished ashamed action angry  
R ruthless resistant restraint rotten
- Give two minutes for an initial sort; some pairs/groups share ways they have sorted words, draw out acrostic as well as some of the less obvious connections and discuss why, as whole class.
- Give further sorting time for: continuing; making changes, looking for other ways of categorizing the words.
- Teacher lead further discussion about categorizations before returning to acrostic.

**Main Part:**  
(40 mins)

- View film: S.U.G.A.R.
- Students re-sort words again to see if any new or changed categories emerge
- View film: *The Shadowy Life of a Slave*
- Give more words, and some blanks; ask students to place these in with their original sorted words; encourage active reflection and justification of any changes and decisions made to original categories, ready to share with whole class. New words are :  
S surrender, support, sanity, suicide, serious, scandalous, savagery  
U uprising, unjust, unbelievable, unethical, uncomfortable  
G gratuitous, grief, gender, gratitude, genocide  
A astounding, acrimonious, accumulation, amnesia, ambivalent, amoral  
R reparations, remember, remarkable, refuse, religion, rebellion, responsibility, response
- Pairs write their own acrostic poem using some of the words already supplied or using new ones – encourage use of thesaurus.



**Reflection:**  
(10 mins)

- Opportunity to share these poems, with time given first to practise presentation to convey power and meaning; go for emphasis on performance not simply recital.

**Other Resources Needed:**

- All words on card, cut up ready to use, with some blanks – one set per group.
- Thesauruses and dictionaries.

**Extension Activities:**

- Pairs, work together to write another acrostic, taking a different word associated with the slave trade.



S.U.G.A.R.





**Title:****Behind Our History: A Bitter Twist****Film/s Used:****Who built this?** (*film 12*)**Do you know the history?** (*film 9*)**Written in stone** (*film 13*)**Behind the windows** (*film 14*)**Bitter sugar** (*film 28*)**Starter:**  
(10 mins)

- View film: *Who Built This?* Ask students: Where do you think this place is?
- View film: *Written in Stone*. While watching, students asked to remember one word or phrase that sticks in their minds.

(Key words in images in *Written in Stone* are: **value, commerce, British, shipping, produce, West Indies, wealthy, port, increase, open for business.**)

- View film: *Behind the Windows*. Ask students: Why the sinister music?

**Main Part:**  
(40 mins)

- View film: *Bitter Sugar*; pause after 30 seconds in early section as boy's face merges with old line drawing of slaves walking.
- Ask students: What's going on in this image? What might be the intention of the film-maker? Could it be that the boy is absorbing the history? Try to tease out idea that he is almost going back in time.
- Play *Bitter Sugar* again from the start.
- While watching, ask students: The boy says three things in this film that appear on the screen, what are they? (*'This sugar feels like it has more value than I have'*; *'You don't think I would eat this sugar in my tea?'*, *'I don't want to look at this statue'*) He says one other thing, that might seem important too (*'I am tired of hearing my mother crying about people like this'* again confirming idea of going back in time)
- After watching, ask small groups to discuss what they think the boy means saying: *'This sugar feels like it has more value than I have'*; *'You don't think I would eat this sugar in my tea?'*, *'I don't want to look at this statue'*
- Draw whole class together to discuss further, using words identified from *Written in Stone*
- Present question to class: 'Suppose you could time travel a slave of your own age from Jamaica in 1820, take him to the docks in London where sugar was brought in from the plantation he worked on. What do you think he would say to the statue of Robert Milligan? What would he ask the people who erected the statue?' This could be worked as a teacher-led whole class activity / in small groups with opportunity to feedback to whole class / as drama duologues to present to whole class or record on video or audio (some of these activities will need much longer than timings suggested here; these can be focuses for extension work or future lessons).

**Reflection:**  
(10 mins)

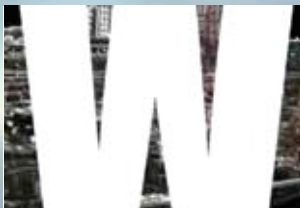
- Teacher-led whole class activity – ask students: What statues are there in your local area? Who do they commemorate and why? Is there anyone missing? Is there anyone else you would like to commemorate with a statue? Why?
- Teacher keep a record of these notes for devising further lessons later in this scheme under section, **Innovating Actions** (see Lesson Overview Chart on page 28).

**Other Resources Needed:**

- Video/audio recording equipment.
- Tips and tools on film-making at <http://www.runnymedetrust.org/projects/video-art-postcards/resources-2.html>.

**Extension Activities:**

- Individuals / pairs / small groups, make a detailed analysis of the editing decisions made in *Written in Stone*. How effective are the images of old documents? What is the film-maker saying with the £ sign? Is the music effective/appropriate (try a different soundtrack, or a voiceover)? What's the scene of men fighting? What is the title getting at? Why the image of £20 notes? What techniques does she use (cutting, fading, etc)? – this activity will require prior knowledge of filming and editing techniques and terminology – see tips and tools on film-making at <http://www.runnymedetrust.org/projects/video-art-postcards/resources-2.html>.



WHO BUILT THIS?



DO YOU KNOW THE HISTORY?



WRITTEN IN STONE?

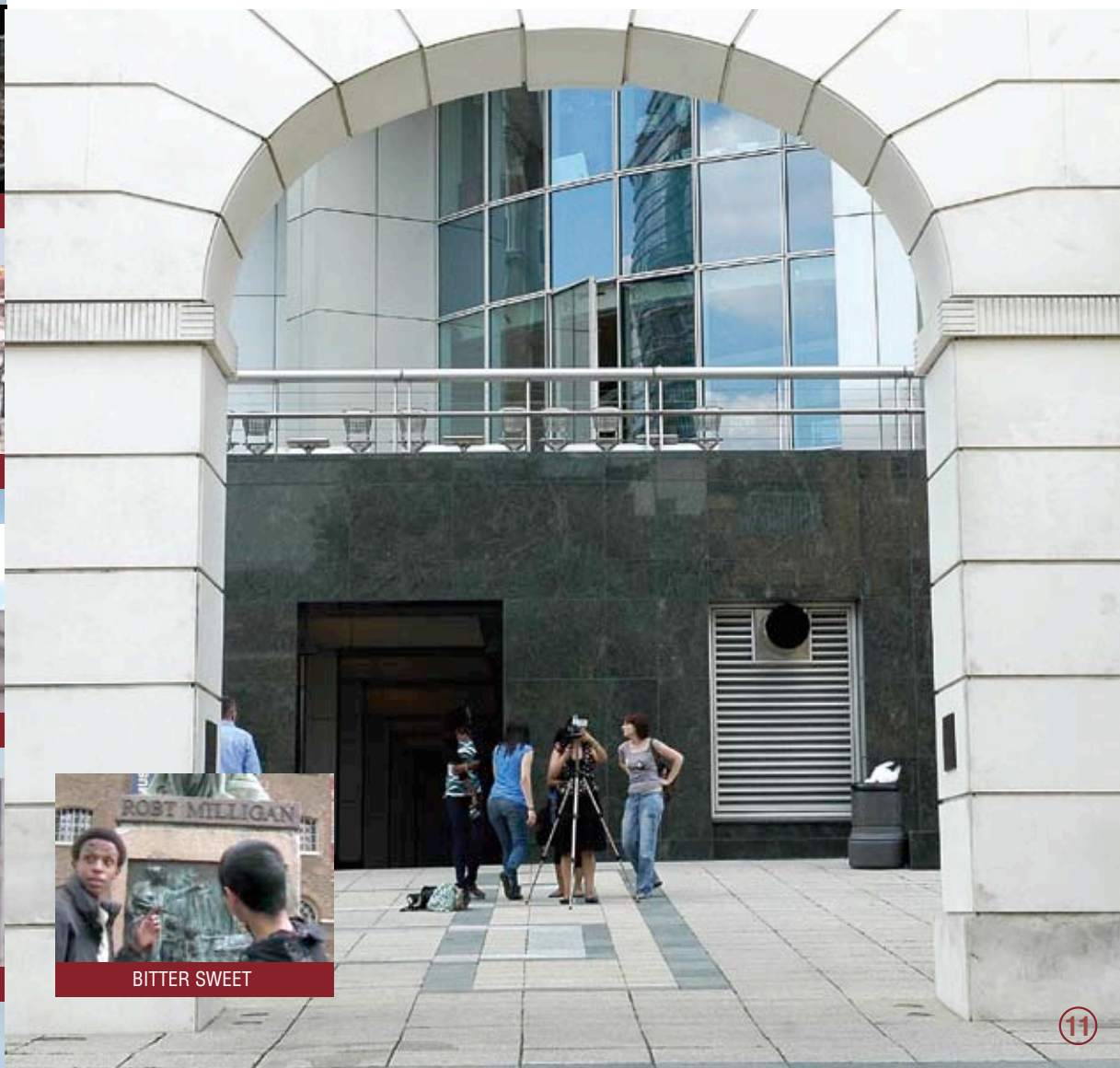


Behind the windows

BEHIND THE WINDOWS



BITTER SWEET



**Title:****Behind Our History: Seeing is Believing****Film/s Used:****Tea, sugar and slavery** (*film 27*)**Starter:**  
(10 mins)

- Explore meanings of **watch/see/notice/recognize/interpret** (use dictionary for finer definitions to consider the nuances of meanings; use thesaurus for gathering synonyms of each of the emboldened words).

**Main Part:**  
(30 mins)

- View film, without sound.
- In small groups, ask students to explore imagery in the film by noting down/listing: What they **notice** in the film – especially focusing on what they think the final image of sugar growing means.
- Small groups feed back observations to whole class; teacher to emphasize that images represent something(s) which we give meaning to/**interpret**.
- Whole class agree on some essential criteria that commentary/voiceover for this film requires, based on what they have watched, seen, noticed, recognized and interpreted.
- Small groups plan and write a ‘script’ for the commentary/voiceover for this film themselves and practise run-throughs to get timing accurate.

**Reflection:**  
(20 mins)

- Each group plays film to class, presented with their spoken voiceovers.
- Peer-assess each presentation using pre-agreed essential criteria.

**Other Resources Needed:**

- Access to computers for group work using film.

**Extension Activities:**

- Small groups record voiceovers, with music if thought appropriate.



**Title:****Behind Our History: The Final Cut****Film/s Used:****Journey for freedom (film 8); or Memories eating me up (film 1)****Starter:**  
(15 mins)

Rather than examine content as such, the point of this lesson is to look very closely at editing decisions about use of sound, colour, tints on frames, specific images, panning shots, fades and cuts, etc.

- Talk generally about the strategies a film-maker uses, introducing some words like 'cut', 'fade', etc.
- In small groups, students match a glossary of all relevant technical terms (for filming and editing), on cards, with meanings, on separate cards.

**Main Part:**  
(30 mins)

- View film: *Journey for Freedom*; or *Memories Eating Me Up*. (Either may have been viewed already for another lesson – this is not a problem).
- In small groups, class watches film again, probably several times.
- Each group attempts a detailed analysis of the editing decisions, using the appropriate technical vocabulary.
- (Prompt questions: Why does she use certain colours at certain times? Are they linked to emotions? Does the soundtrack work well? What would the alternatives be?)

**Reflection:**  
(15 mins)

- Groups report back with their appreciation/critique/analysis of the film's techniques.

**Other Resources Needed:**

- Cards with filming and editing terms, plus other cards, in a different colour, of definitions (see tips and tools on film-making at <http://www.runnymedetrust.org/projects/video-art-postcards/resources-2.html>).
- Access to computers for small groups for viewing film several times.

**Extension Activities:**

This approach can be used with any of the films; small groups should be encouraged to select one they have already viewed in a previous lesson.

**Title:****Our Legacy: Journey for Freedom****Film/s Used:****Journey for freedom** (*film 8*)**Nothing like freedom** (*film 31*)**Need for more freedom** (*film 32*)**You can only imagine** (*film 5*)**Starter:**  
(10 mins)

- View film: *Journey for Freedom*
- Ask class, 'In the past she might have been escaping from slave traffickers who wanted to sell her across the Atlantic. But today, what might she be running from?' Talk through possible answers together.

Toil, trouble, terror, trapped

Racism, ruthless, resentment, regret

Anxiety, anger, aggression

Freedom, frenzied, forgotten, forlorn, forsaken, forced, fear

Incarcerated, interrogate, international

Criminal, conspiracy, cheap, capture, coerce, constrain

Key, keeper, kin, kidnap

Escape, entrap

Resist, repatriate, restrain

Secretive, suspect, sell, shackles

**Main Part:**  
(40 mins)

- View film: *Nothing Like Freedom*
- In small groups or as individuals, students write poem/rap/story/play, or a specific narrative for the film, using as many of these words as possible (which are made up from word 'traffickers') – these words can be put onto cards and given as a pack to each small group.

Toil, trouble, terror, trapped

Racism, ruthless, resentment, regret

Anxiety, anger, aggression

Freedom, frenzied, forgotten, forlorn, forsaken, forced, fear

Incarcerated, interrogate, international

Criminal, conspiracy, cheap, capture, coerce, constrain

Key, keeper, kin, kidnap

Escape, entrap

Resist, repatriate, restrain

Secretive, suspect, sell, shackles

**Reflection:**  
(10 mins)

- View film: *Need for More Freedom*. Whole class talk about: What might have happened? What actions might have led to her being free? Who could take these actions?

**Other Resources Needed:**

- Words either on display board ready for whole class interactive activity, or in sets of cards ready for individuals/groups to use.

**Extension Activities:**

(NB: Our suggestion is that teachers should guard against blurring the slavery emphasis with the issue of refugees, simply because of the scale of the issues, though this might serve as good extension territory)

- View film: *You Can Only Imagine* to consider the impact of freedom vs captivity; individuals/pairs/small groups present critique of film with emphasis on power of message being presented – does it get the message across successfully?



JOURNEY FOR FREEDOM



NOTHING LIKE FREEDOM



NEED FOR MORE FREEDOM



YOU CAN ONLY IMAGINE





**Title:****Our Legacy: Research Lesson – Trafficking**

(This lesson would work well in combination with **Journey for Freedom** lesson and **There Shouldn't Be a Price on People** lesson).

**Film/s Used:**

**Freedom vs slavery** (*film 17*)

**Starter:**

(10 mins)

- View film *Freedom vs Slavery*.
- While watching, students should consider: How accurately does this really reflect life today? Whose life?
- Teacher lead discussion that follows film viewing to focus on existence of forms of slavery today – especially 'trafficking'.

**Main Part:**

(40 mins)

Internet research (teacher provide suggestions and guidance for sites to explore)

- In pairs or small groups using following questions as research guide:
  - What does trafficking mean?
  - Who was trafficked in the past?
  - What kinds of people might be trafficked now?
  - What kinds of situations are involved?
  - Why does it happen?
  - What are the implications of trafficking for the people who are trafficked?
  - What are the dangers to them?
  - Where are people trafficked from, and where to?



**Reflection:**  
(10 mins)

- Each group feed back to class their answers to at least one of the questions above from their research.

**Other Resources Needed:**

- Selected, appropriate website addresses.
- Access to internet for small group research.
- Any relevant literature (e.g. leaflets; brochures) from NGOs about trafficking.

**Extension Activities:**

- Individuals/pairs/small groups select one aspect of research that seems particularly important or interesting – this can be presented as a persuasive or informative leaflet or brochure produced using ICT, or as a Powerpoint presentation, or as a persuasive speech.



BEHIND THE WINDOWS



**Title:****Our Legacy: Freedom of Movement****Film/s Used:****Freedom of movement? (film 3)****Starter:**  
(10 mins)

- View film: *Freedom of Movement*  
Since this film is more symbolic and less expositional than almost all the others, teacher could possibly discuss with whole class: 'How is this film different from some of the other films?'
- While watching, students should be encouraged to focus on the inexplicit power shown in the film – the absence of absolute physical coercion – by noting their responses to the following questions:
  - How did you feel watching it?
  - How might you feel her situation?
  - Can you think of similar situations?
  - Did it make you think of anything specific?
  - Can you recount or remember anything similar, or has anyone told you about a powerless situation like that? (e.g. in detention, in court, feeling threatened by fear of physical bullying, maybe paralysing fear as a younger child of head teacher or similar?)
 (With luck someone in the class will move discussion into an interesting personal example).

**Main Part:**  
(40 mins)

- Establish a set of essential criteria for including in an internal monologue to accompany this film and get across message.
- In pairs, write internal monologue of what girl in film is thinking.
- Some/all of groups speak their monologues as soundtrack to the film or act monologue without film.





### Reflection:

(10 mins)

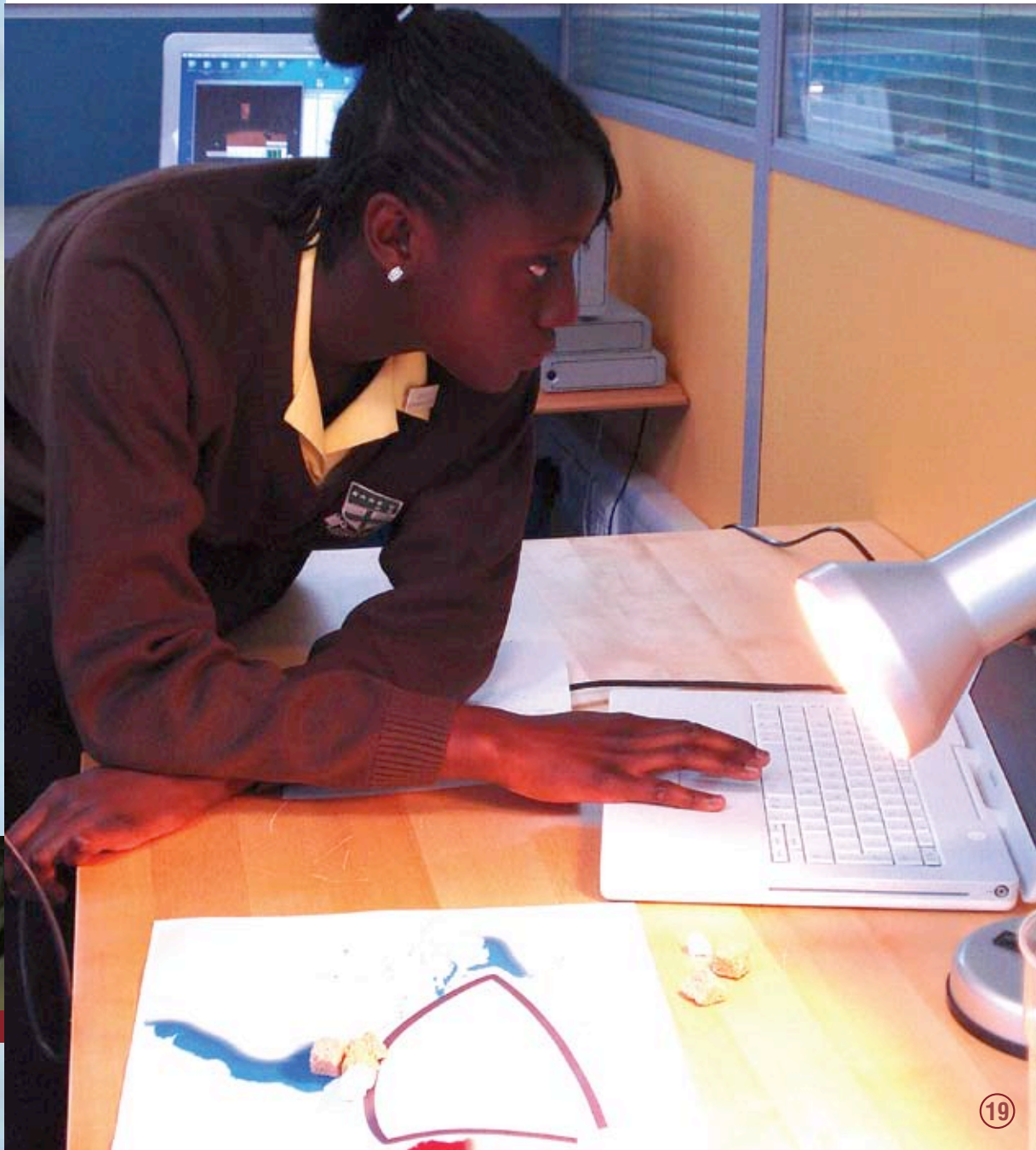
- Pairs join with another pair for peer assessment of essential criteria for internal monologue.

### Other Resources Needed:

- For extension activity, video/audio recording equipment.

### Extension Activities:

- Pairs, listen to sound without pictures, and consider film's effectiveness; what other sounds might film-maker have used? Would silence or music have been better, etc?
- Make own film showing restraint, restriction or similar, in same kind of symbolic style.



FREEDOM OF MOVEMENT

**Title:****Our Legacy: There Shouldn't Be A Price On People**

This lesson may work better if class has done **Trafficking Research Lesson** prompted by *Freedom vs slavery* film; they may respond more knowledgeably to the main task.

**Film/s Used:**

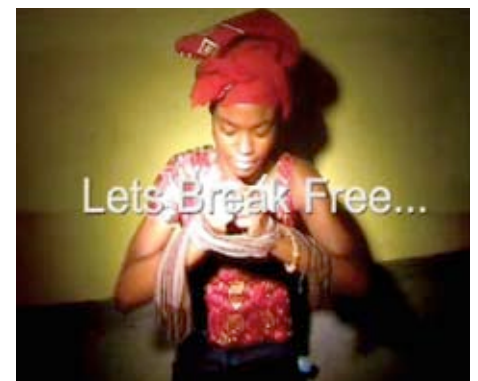
**Slavery abolished or established?** (film 25)

**Starter:**  
(10 mins)

- Teacher introduces idea of there being degrees of slavery, suggesting perhaps three words on a continuum (e.g. **slavery, bonded labour, free worker**)

**Main Part:**  
(40 mins)

- In small groups, students sort and match two groups of cards, one with key terms, others with definitions
- Key terms are: **slavery; forced labour; trafficking; contract labour; bonded labour; cheap labour; free worker; child labour; domestic servant.**
- Groups feedback through teacher-led discussion with examples; groups refine any definitions following discussion.
- Groups, place all words/concepts on continuum begun in starter, as far as possible (not all will fit in linear form; if class has done **Research Lesson** prompted by *Freedom vs Slavery* they may engage with this activity more readily and knowledgeably).
- View film: *Slavery Abolished or Established?*





**Reflection:**  
(10 mins)

- Ask class:
  - 'Is this a true reflection of things today?'
  - 'What would you change to make it apply well to today?' (Individuals might notice slogan of 'Am I not a **man** and a **brother**?', and some may think the ending over-optimistic)
- Discuss responses in the light of the continuum pieced together during lesson.

**Other Resources Needed:**

- Key concepts on cards; definitions on other cards of a different colour.
- Research findings about trafficking from a previous lesson.

**Extension Activities:**

- Individual/pairs use continuum words as inspiration/springboard to write a short poem/song/rap/duologue/monologue.



SLAVERY ABOLISHED OR ESTABLISHED



**Title:****Our Legacy: Is Freedom Here?****Film/s Used:****Slavery abolished or established?** (*film 25*)**Or: Into the light** (*film 10*)**Or: Connections!** (*film 7*)**Starter:***(10 mins)*

- Teacher-led whole class discussion of how good TV advertisements make their point, drawing out points like use of music, captions, choice of images, effective voiceovers, not too much information, use of persuasive language, speed of cuts, camera angle, final words or 'message' (see filming and editing glossaries).
- Pairs make list of some adverts that fulfil these criteria.

**Main Part:***(40 mins)*

- View either *Slavery Abolished or Established?* or *Into the Light*
- In small groups, make a reasoned critique of either film using this question:
  - 'What would you change to make the film reflect things as they are today?' (Hint: the ending, the music at the end, the slogan 'Am I not a man and a brother?', the juxtaposition of cuts)
- View *Connections!* with sound turned off.
- Ask small groups (who should make a note of all their discussion points):
  - 'How is this different from the previous film(s) shown in this lesson?'
  - Does it work well in silence? If not, what kind of sound would you put to it: music, a poem, narrative, description/explanation of the images?
- Now, play the film with the sound.
- Small groups consider their responses now they have seen the film with the original soundtrack.
- Teacher to invite comments for further discussion about how messages are conveyed in short films.



**Reflection:**  
(10 mins)

- Small groups invited to reconsider any of their judgments about any of the films viewed and analysed earlier in the lesson.
- Teacher to guide the discussion towards accuracy of presentation and possibly even to political/propaganda reasons for presenting particular images.

**Other Resources Needed:**

- Glossary of filming and editing terms from a previous lesson.
- Access to audio and video equipment for extension activity.
- Small group access to computers for viewing films independently of whole class.

**Extension Activities:**

- Individuals/pairs/small groups to gather ideas together for making a film showing success of social cohesion within their school or community.



SLAVERY ABOLISHED OR ESTABLISHED



INTO THE LIGHT



CONNECTIONS



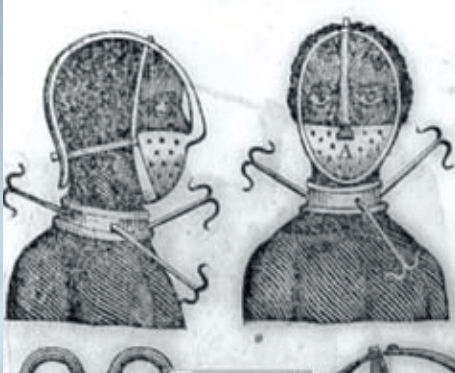


**Title:****Taking Action: What Does It Mean to be Human?****Film/s Used:****Am I not human?** (*film 19*)**Starter:**  
(10 mins)

- Project question on board: What does it mean to be human?
- Pairs, suggest three things one human might expect from another. (Steer students towards reciprocation as a key one - to do as you would be done by.)
- View film: Am I not human?
- While watching, students (individually) should make a list of all the things they see there that they would consider inhuman.

**Main Part:**  
(40 mins)

- In small groups, research to find out circumstances when slaves had to wear punishment irons.
- Continuing in small groups, tell students: 'You are a radio news reporter, keeping an audio diary while visiting a Caribbean sugar plantation. You have just arrived and switched on your recorder. What have you seen? Who is wearing what kind of punishment irons? Do you know how long they have to wear them? Can you interview any of the slaves who are wearing an iron? Are you allowed to speak to them, since you already have the slave owner's point of view about the ways he controls the slaves?'
- Each small group should work together to produce and record an audio diary. Before beginning, they should set themselves a list of essential criteria for a successful audio diary and frequently refer to this for self-assessment.



Doesn't it make you feel guilty  
how human slaves were,  
and some still are,  
treated like animals  
or even worse  
Think about it?



**Reflection:**  
*(10 mins)*

- To complete the audio diary, ask students (in role), 'As a human with a conscience, what do you feel you want to do / should do now that you know about the punishment irons? What will you have to do about this when you are back in England? How will you react if a slave owner gets suspicious about your motives and wants to know what you are doing on his plantation?' These responses should be added to the audio diary.

**Other Resources Needed:**

- Some research initially to find out circumstances when slaves had to wear punishment irons.
- Transcript of statement from slave-owner in film.
- Access to internet and computers.

**Extension Activities:**

- Individuals or small groups, devise a news broadcast or interview for radio, describing collars, etc that slaves were made to wear. It's important that listeners can picture what you have seen.



I AM NOT HUMAN

**Title:****Taking Action: Time for Change****Film/s Used:**

**Can we make a change?** (*film 24*)  
**Sugar's bitter journey** (*film 29*)  
**Transatlantic Slave Trade** (*film 30*)

**Starter:***(10 mins)*

- Project the word 'change' on whiteboard.
- Pairs look up synonyms for 'change' in thesaurus: (adapt, transform, adjust, alter, amend, convert, modify, shift, affect, influence, revolutionize).
- Teacher write synonyms on board through whole class feedback.
- View films: *Can we Make a Change?*; *Sugar's Bitter Journey*; *Transatlantic Slave Trade*.
- Whilst watching, pairs make note of all historical figures (*Robert Milligan, Cinque, Olaudah Equiano, James Wedderburn, Clarkson [or Wilberforce]*) mentioned in films who had a chance to make changes to the way things were.

**Main Part:***(40 mins)*

- Each small group, chooses **one historical figure** (teacher ensure an owner, an abolitionist and a slave leader/campaigner are all covered).
- Groups should generate questions about who these people were, what role they played, how do we know about them, what they did, what options they had to influence change, what risks were there for them, what lasting effect they had. Once students have questions they begin their research. They should piece together a detailed biographical 'fact file' of their chosen person, and get to know the person.
- One student from each group will introduce their historical figure (one student in each group to assume the role) to the rest of the class in the style of a BBC TV programme introducing a celebrity; or this can be done in role with each historical figure introducing themselves.
- View film: *Transatlantic Slave Trade*
- Whole class writes lists of questions they'd like to ask each of the historical figures in relation to the role they played in influencing (or not) change.
- Teacher to gather and pool questions.
- One student from each group selects two questions from the pool for hot seating the historical figures.
- Hot seat each historical figure.



## Reflection:

(10 mins)

- Individual written reflection or whole class discussion.
- Of the six people researched, who used their power to make change selfishly, who used it altruistically (selflessly), who used it courageously?

## Other Resources Needed:

- Access to the internet, putting relevant name into favourite search engine.
- Access to a range of other resources available in Library/Resource Centre.
- Video/audio equipment for recording the hot-seating (this footage could be used for making a short film).

## Extension Activities:

- Individual research: How did ordinary people fight against slavery? Research the sugar boycotts.
- Small groups follow up one of the historical figures; extend research; make short film.



CAN WE MAKE A CHANGE?



SUGAR'S BITTER JOURNEY



TRANSATLANTIC SLAVE TRADE





# LESSON Overview Chart

What's behind  
our history?

What will be our legacy?

Taking action

## Creating awareness of who and what

### What's sugar got to do with it?

Films used:  
*The truth about sugar* (film 6)  
*No title* (film 23)  
[For extension activity: *Behind the mask* (film 4)]

### Journey for freedom

Films used:  
*Journey for freedom* (film 8)  
*Nothing like freedom* (film 31)

### Taking action (Am I not human?)

Films used:  
*Am I not human?* (film 19)

## Identifying and understanding

### Who's who and what did they do?

Films used:  
*Conversation with Robert Milligan,  
businessman* (film 11)

### Research lesson: Trafficking

Films used:  
*Freedom vs slavery* (film 17)

### Time for change

Films used:  
*Can we make a change?* (film 24)  
*Sugar's bitter journey* (film 29)  
*Transatlantic Slave Trade* (film 30)

## Considering implications

### Chewing things over

Films used:  
*S.U.G.A.R.* (film 16)  
*The shadowy life of a slave* (film 18)

### Freedom of movement

Films used:  
*Freedom of movement?* (film 3)

## Evaluating implications

### A bitter twist

Films used:  
*Who built this?* (film 12)  
*Do you know the history?* (film 9)  
*Written in stone* (film 13)  
*Behind the windows* (film 14)  
*Bitter sugar* (film 28)

### Is freedom here?

Films used:  
*Slavery abolished or  
established?* (film 25)  
*or Into the light* (film 10)  
*or Connections!* (film 7)

### The final cut

Films used:  
*Journey for freedom* (film 8) or  
*Memories eating me up* (film 1)

### There shouldn't be a price on people

Films used:  
*Slavery abolished or  
established?* (film 25)

### Seeing is believing

Films used:  
*Tea, sugar and slavery* (film 27)

## Innovating actions

This is a defined element of the expectations of Citizenship in KS3 and 4, which teachers will devise for themselves in the light of local circumstances and awareness

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Museum in Docklands



Runnymede is an independent policy research organization focusing on equality and justice through the promotion of a successful multi-ethnic society. Founded as a Charitable Education Trust, Runnymede has a long track record in policy research, working in collaboration with eminent thinkers and policymakers in the public, private and voluntary sectors. For further information visit [www.runnymedetrust.org](http://www.runnymedetrust.org)



Manifesta is a not for profit company. Co-Directors Colin Prescod and Marion Vargaftig have been working and developing projects together since 1996 and bring extensive expertise in developing and delivering projects addressing cultural diversity, intercultural dialogue and social exclusion/inclusion, using film and video production. For further information contact Marion Vargaftig at [marion@manifesta.org.uk](mailto:marion@manifesta.org.uk)

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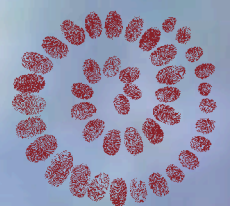
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