

## How does Olaudah Equiano deserve to be remembered?

Enquiry question	Activities	Outcomes	Resources
<p><b>1. Who is getting married in this photograph?</b></p> <p><b>The Scheme of Work begins by encouraging pupils to examine a contemporary media image of an historical event, developing visual literacy skills and understanding that there are different layers of information present.</b></p> <p><b>Combined History and Literacy Learning Objective</b> To ask and answer questions of an historical interpretation, speaking with clarity and listening to others in class.</p> <p><b>Links with renewed Framework for Literacy, Year 2 strands</b> 2. Listening &amp; responding; • Listen to others in class</p>	<p><b>Withhold</b> information about the photograph showing two teenagers in 1790s costumes posing as Olaudah Equiano and his English bride, Susanah Cullen, in 1792 and its setting (St Andrew’s Church, Soham, Cambridgeshire - the same church where the historic event took) throughout the following activity. This adds to curiosity about it and allows teachers to assess pupils’ understanding prior to the introduction of any contextual knowledge.</p> <p><b>Prepare</b> enough copies (colour if possible) of the ‘wedding reconstruction’ photograph from the <i>Cambridge Evening News</i>, 2007 (<a href="#">Resource A</a> cut to 8 cm x 10 cm) and the inference frame (<a href="#">Resource B</a>) for small group work. Have electronic versions ready for whole-class discussion.</p> <p>On the IWB, <b>display</b> the wedding ‘reconstruction’ photograph (<a href="#">Resource A</a>)</p> <p><b>Distribute</b> the ‘inference frames’ (<a href="#">Resource B</a>) and photographs (<a href="#">Resource A</a>). Ask pupils to place the photograph in the middle of the frame and read out the questions in each box (layer).</p> <p><b>Ask</b> groups to <b>discuss</b> the answer to the first question nearest the photograph <b>What can I see?</b> writing words or making drawings in the first layer of the frame that pick out details they directly observe from within the photograph.</p> <p>Pupils will probably move on to answer the second set of questions <b>“What is happening? What is going on?”</b> and write words or draw in the second layer of the frame. This layer elicits higher order thinking skills from pupils, as they must infer/make generalisations from their more concrete observations (e.g. “They are getting married”).</p>	<p>To have made direct observations from the photograph through either writing or drawing in the first layer of the inference frame</p> <p>To have written or drawn responses in the second layer of the inference frame</p> <p>To have posed questions in written or oral form in the third layer of the inference frame</p> <p>To have participated in pairs/small group/whole-class discussion, speaking clearly on their own and also listening to others in class.</p>	<p><a href="#">Resource A</a> <i>Cambridge Evening News</i> colour photograph</p> <p><a href="#">Resource B</a> Speaking and Listening/Layers of inference frame</p>

<p>ask relevant questions and follow instructions.</p> <p>7. Understanding and interpreting texts;</p> <ul style="list-style-type: none"> <li>• Draw together ideas and information from across a whole text, using simple signposts in the text.</li> </ul> <p>8. Engaging with and responding to texts;</p> <ul style="list-style-type: none"> <li>• Explain their reactions to texts, commenting on important aspects.</li> </ul>	<p><b>Take</b> suggestions from pairs/groups in turn transferring these onto the class-displayed version of the frame and taking other comments and suggestions as they arise.</p> <p><b>Use</b> stems such as <b>What? Who? When? Why?</b> and ask pairs/small groups to complete the last layer of the diagram in answer to the final question <b>What other questions can we ask?</b> (e.g. “When did this happen?”). Once pupils have attempted this, take suggested questions and transfer some onto the class version of the frame.</p> <p>As a plenary, <b>invite</b> pupils to suggest comments and questions that might link up across the frame (e.g. “a man” from the first layer links to “He may be getting married” in the second layer, which links to the question “Is he getting married?” in the third layer).</p> <p>Keep a record of the questions transferred to the class-displayed version of the frame in response to the last question <b>What other questions can we ask?</b> These will be referred to later as a way of reinforcing learning. All the above activities may be completed using an IWB.</p> <p>If a pupil asks ‘Who are these people really?’ and is frustrated by not knowing, you could play a guessing game, taking suggestions from the whole class, and adding them in the form of questions to the inference frame. Say you will keep their ideas and they will see who was right later.</p>		
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<p><b>2. What happened when Olaudah Equiano married Susanah Cullen?</b></p> <p><b>The Scheme of Work now shifts into a role play of the wedding in 1792, to introduce Olaudah Equiano (Gustavas Vassa) and his wife, while exploring the difference between modern and antiquated speech to emphasise the historical distance between wedding ceremonies then and now.</b></p> <p><b>Combined History and Literacy Learning Objective</b> To participate in a teacher directed interpretation/ reconstruction of an historical event (which draws</p>	<p><b>Prepare</b> copies of the wedding ceremony texts <a href="#">Resource C</a> and <a href="#">Resource D</a>. You will also need a video camera, tripod and projector, and various props.</p> <p><b>Display</b> the colour wedding photograph used in the previous activity (<a href="#">Resource A</a>) so the whole class can see. <b>Explain</b> that the people in the photograph are modern teenagers pretending to be two real people who got married at the church in Soham (near Cambridge) in 1792. Explain that the original groom was a celebrity in his time, a man of African decent, called Olaudah Equiano, who wrote a famous book about his life. He had another name Gustavus Vassa. The original bride was an English woman from Suffolk, Susanah Cullen.</p> <p><b>Tell</b> pupils that they are going to act out part of the wedding ceremony that took place in the church and make a film, a bit like the young people did in the photograph. Make sure that the pupils understand the purpose of and key words involved in a wedding ceremony e.g. bride, groom, priest, vows etc. <i>At this point mention any previous coverage of weddings and marriage taught about or enacted in R.E.</i></p> <p><b>Set up</b> the classroom or a larger space like the interior of a church, with an aisle separating several rows of chairs like pews. At the top of the aisle and facing the chairs set up a table with two tall candlesticks and a cross like an altar.</p> <p><b>Cast</b> some good readers (G&amp;T pupils or perhaps older pupils) as the priest, the groom Gustavas Vassa, the bride Susanah Cullen and Mr Cullen, the bride's father. <i>This will work more effectively if the readers are cast in advance of the role play and given an opportunity to rehearse beforehand.</i> <b>Cast</b> the rest of the class as wedding guests</p>	<p>To have participated in two teacher-directed role plays of the wedding of Olaudah Equiano and Susanah Cullen</p> <p>To have participated in a discussion comparing the two scripts, speaking clearly on their own and also listening to others in class.</p>	<p>Ankle length dress, jacket, candle sticks etc.</p>

<p>on original source material), comparing two versions of a non-fiction text.</p> <p><b>Links with renewed Framework for Literacy, Year 2 strands</b></p> <p>1. Speaking;</p> <ul style="list-style-type: none"> <li>• Speak with clarity and use appropriate intonation when reading and reciting texts.</li> </ul> <p>2. Listening and responding;</p> <ul style="list-style-type: none"> <li>• Listen to others in class, ask relevant questions and follow instructions.</li> </ul> <p>8. Engaging with and responding to texts;</p> <ul style="list-style-type: none"> <li>• Explain their reactions to texts, commenting on important aspects.</li> </ul>	<p>sitting in the pews. If possible improvise some costumes for the four main participants (e.g. an ankle length dress for the bride, an adult male jacket for the groom with trousers tucked into long socks etc.). Set up the film camera.</p> <p><b>Use <a href="#">Resource C</a></b> for the participants to read from. It is divided into two parts. If the whole script is too long for the readers to manage, just use Part 1. This is a modernised version of the original Book of Common Prayer marriage ceremony but don't tell pupils this at this stage.</p> <p><b>Direct</b> the action carefully and ensure one pupil films it. Afterwards discuss with the class what they thought was happening, who the people were and what they were promising.</p> <p><b>Repeat</b> the role play process but this time use <a href="#">Resource D</a>. This is the original version of the Book of Common Prayer marriage ceremony. Again, the resource is divided into two parts. Use whichever version is consistent with your use of the first script. If the reader playing the priest is struggling with the language level, an older pupil or adult may need to take the role.</p> <p><b>Tell</b> the class that the second version of the ceremony used the words the real people said in 1792.</p> <p><b>Play back</b> the film recording of the ceremony using <a href="#">Resource C</a>.</p> <p><b>Ask</b> pupils in talking pairs to think of as many ways that the two role plays are <b>different</b> and also <b>the same</b>. Take suggestions in a whole-class discussion and place them on the board. Invite suggestions as to why the class performed the wedding using the modern version first. A pupil may recognise that it helps to make the original text more easily understood.</p>		<p><a href="#">Resource C</a> The wedding ceremony (Version 1)</p> <p><a href="#">Resource D</a> The wedding ceremony (Version 2)</p>
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<p><b>3. How do film-makers know what Olaudah Equiano and Susanah Cullen looked like?</b></p> <p><b>Pupils should now know that Equiano lived in 1792 and that, towards the end of his life, he married Susanah Cullen in a Cambridgeshire church. The aim of these next two activities is to compare further images of Equiano (including two interpretations , produced after his death), introducing the idea of historical accuracy.</b></p> <p><b>Combined History and Literacy Learning Objective</b> To compare and contrast varied interpretations (which are also non-fiction texts) of</p>	<p><b>“A Son of Africa”</b> is a short film biography that uses the narrative of Equiano’s life to provide the social and economic context of the 18th century British Transatlantic Slave Trade. The production employs dramatic reconstruction, archival material and interviews with scholars. The film-makers have picked out principal dates in Equiano’s life – drawn from his auto-biography <b>“The Interesting Narrative”</b> – to tell the history.</p> <p>You should review the first few minutes of the film in advance. You do not need to reveal the details of the film to pupils.</p> <p><b>Activity 1: “A Son of Africa” (1996)</b> <b>Prepare</b> enough copies of the wedding photograph <a href="#">Resource A</a>, and the compare/contrast frame <a href="#">Resource F</a> for working in pairs. You will also need a ‘whole-class’ version of <a href="#">Resource F</a>, a clip from the film <b>“A Son of Africa”</b> (<a href="#">Resource E</a>), a projector and screen.</p> <p><b>Explain</b> to pupils that, having made their own film of Equiano’s marriage, they are now going to see a film made with grown up actors (1996). Organise pupils into pairs.<b>Give out</b> colour photocopies of the wedding photograph <a href="#">Resource A</a> to pairs.</p> <p><b>Show</b> the first few moments of the film: <b>“A Son of Africa”</b> (<a href="#">Resource E</a>), which depicts Olaudah Equiano and Susanah Cullen on their wedding day posing outside St Andrew’s Church, Soham, Cambridgeshire.</p> <p><b>Explain</b> to pupils that one pupil in each pair will be A and the other B. Give out a copy of the ‘compare/contrast frame’ to each pair (<a href="#">Resource F</a>). Tell the As their job is to watch the film again with extra care and try to spot things that are <b>the same</b> in the photograph and the film.</p>	<p>To have participated in discussion, comparing and contrasting the film clip and the photograph reconstructing Equiano’s wedding.</p> <p>To have participated in discussion, comparing and contrasting a film clip from <b>“Amazing Grace”</b> depicting Equiano with an original portrait identified as him.</p> <p>To have participated in discussion about the authenticity of the Exeter portrait and reach a reasoned conclusion about it.</p> <p>To have spoken clearly on their own and also to have listened to others in class.</p>	<p><a href="#">Resource A</a> <a href="#">Cambridge Evening News colour photograph</a></p> <p><a href="#">Resource E</a> 1792 The Wedding (clip from <b>“A Son of Africa”</b>, Aimimage Productions,1996.)</p> <p>This film is available for purchase from Aimimage Camera Company, Unit 5, St Pancras Commercial Centre, 63, Pratt St, London, NW1 0BY. Tel 02074824340</p> <p><a href="#">Resource F</a> Blank compare/contrast frame</p>

<p>a past event with an original historical source (another non-fiction text), and reach reasoned conclusions, speaking with clarity and listening to others in class.</p> <p><b>Links with renewed Framework for Literacy, Year 2 strands</b></p> <p>2. Listening and responding;</p> <ul style="list-style-type: none"> <li>• Listen to others in class, ask relevant questions and follow instructions.</li> </ul> <p>3. Group discussion and interaction;</p> <ul style="list-style-type: none"> <li>• Listen to each others' views and preferences.</li> </ul> <p>7. Understanding and interpreting texts;</p> <ul style="list-style-type: none"> <li>• Draw together ideas and information from across a whole text, using single signposts in the text.</li> </ul> <p>8. Engaging with and responding to texts;</p> <ul style="list-style-type: none"> <li>• Explain their reactions to texts, commenting on important aspects.</li> </ul>	<p><b>Show</b> the film again. Ask A pupils to explain to B pupils which things are <b>the same</b> in the photograph and the film. They may say the church, flowers, groom is black, the bride is white etc. Both pupils help to fill in the box under the heading <b>How alike?</b> on the compare/contrast frame with words or pictures. <b>Display</b> the compare/contrast frame (<a href="#">Resource F</a>) on the IWB/board for the whole class to see and take suggestions and comments from pairs to fill in the <b>How alike?</b> box together.</p> <p><b>Show</b> the film clip for a third time and then ask Bs to discuss with their talking partners how <b>different</b> the photograph and the film are. Then, ask each pair to fill in words or pictures that reflect <b>differences</b> between the film and the photograph on either side of the <b>How different?</b> column on their compare/contrast frames. At this point some pupils may decide that one of the differences is the colour of the groom's skin, as it is lighter in the colour photograph. Or a pupil might identify the film actor playing Equiano as having brown skin.</p> <p><b>Transfer</b> suggestions &amp; comments onto the whole-class version of the frame. You may choose to point out the skin colours, if it has not already arisen as this could be a good opportunity to discuss the terms "black" and "white" in relation to skin colours. Guidelines for teaching about sensitive content and context can be found at <a href="http://www.understandingslavery.com">www.understandingslavery.com</a> 'Teaching the Slave Trade/Issues to consider'.</p> <p>Lastly, ask A and B pupils to <b>discuss why</b> the film and photograph might be both <b>the same</b> and <b>different</b>. In taking suggestions to share in whole-class discussion, be careful to probe pupil reasoning. For example, if a pupil suggests the clothes of the people look the same in the film and photograph, ask them why they think this is. A G&amp;T pupil might suggest that it is because the people in the photograph copied the clothes of the people in the film. (The main difference between the film and the photograph is they are visual texts in different media).</p>		
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## Activity 2: “Amazing Grace” (2007)

**Prepare** copies of the portraits [Resource H1](#) and [Resource I](#) for pupils and electronic versions of these you can show to the whole class. You will also need a video projector/screen to show a film clip from a website ([Resource G](#)).

**Ask** pupils working in talking pairs to suggest how film makers and photographers know what Olaudah Equiano and Susanah Cullen looked like, when these people died over 200 years ago. They might say by looking in a book or on the internet.

**Introduce** the film called “Amazing Grace”, made in 2007, which has an actor in it playing the part of Olaudah Equiano. (The film is a “biopic” of slave trade abolitionist William Wilberforce).

**Play** a clip from the film showing Youssou N'Dour as Equiano ([Resource G](#)). It shows him in discussion with Wilberforce (Ioan Gruffyd) at a dinner party, revealing the slave brand on his chest. At this point don't dwell on the reason for the brand – this can be picked up later.

**Display** the ‘alleged’ portrait of Equiano from the Royal Albert Memorial Museum and Art Gallery, Exeter ([Resource H1](#)) without comment and then play the film clip again. You might also choose to display a still image of N'Dour as Equiano from gallery of photographs on the website <http://www.amazinggracemovie.com/index.php#> (Video Clips, You Can Do Both).

**Give out** copies of the painting [Resource H1](#). **Ask** talking partners (As & Bs) to **discuss** whether they think the film-makers used the painting to make their film. They should swiftly offer that N'Dour's clothing and wig are similar to those in the portrait.

**Take a Vote** on whether the film-makers got Equiano's image **right**. Probe the reasoning behind suggestions (e.g. Pupil “I think the film-maker got it right.” Teacher “Why do you think that?” Pupil “Because his hair is the same”).

[Resource G](#)  
**Amazing Grace**, clip showing Youssou N'Dour as Equiano)

At the time of writing, it is available at this website:

<http://www.amazinggracemovie.com/index.php#> (select Video Clips, You Can Do Both)”

It might also be available at [www.youtube.com](http://www.youtube.com) Amazing Grace Movie (Amazing Grace Part 3)

[Resource H1](#)  
**Alleged Portrait of Equiano** (Royal Albert Memorial Museum and Art Gallery, Exeter).

The portrait was once said to be Equiano but recent academic research has cast doubt.

For the academic discussion about the Exeter portrait's authenticity see [www.brychancarey.com](http://www.brychancarey.com)

Now pupils will use a voting game, learning how to put a piece of visual evidence to the 'test'.

**Display** the following statement on the IWB: **“The film-maker got it right. The actor in the film wore the same kind of clothes as the real Equiano ”** ([Resource H2](#) page 0).

Make sure all pupils understand what the statement means.

**Explain** that people can sometimes **test** whether a photograph or a film is telling the truth about what happened in the past by comparing it with evidence from the time.

Keep the two images of Equiano, the film character and the portrait, on show.

**Explain** to the class that you will tell them some new things, one after the other, with a pause in between, and in talking partners they will discuss each new thing to see if they think the statement is still right. After each statement, you will ask pupils to either **vote** on whether they still think **the film-makers got it right** (yes/no) – or 'traffic light' the statement (yes = green, not sure = amber, no = red).

**Reveal** the following five statements one by one, using pages 1-5 of [Resource H2](#)

**1. The painting shows a black man. We know that Equiano was also black.**

**Discuss** in pairs and then vote or traffic light the main statement. Put the voting figures/colour on the board. Probe and write up reasons for individual decisions. Pupils may reason at this stage that because the painting is old and depicts a black man in a similar costume as the film, that the film-maker got it right.

**2. The painting was painted in the 1760s in England. Equiano was alive at that time.**

**Repeat** discussion and voting process

**3. This painting was painted in England and took a long time to**

[com/equiano/portrait.htm](http://com/equiano/portrait.htm)

[Resource H2](#)  
Truth statement



**paint. Equiano was in other countries in the 1760s but not in England much. He did not spend enough time in England for a painter to paint him then.**

Take time to **explain** statement 3 clearly. An artist of the time might well have taken weeks or months to complete a painting. The sitter would have been present at many sessions. This should be made clear.

**Repeat** discussion & voting process. Pupils may start to waver in their certainty about the film's accurate depiction of Equiano.

**4. Equiano wrote a book and lots of letters. He never wrote anything about this painting.**

**Repeat** discussion and voting process.

**Display [Resource 1](#)** and explain that we know that Equiano had this drawing of himself made to go in the front of his book, **called "The Interesting Narrative (story) of Olaudah Equiano"**. This is the strongest piece of evidence we have regarding how Equiano looked. Compare the two images.

**5. The painting may not be Equiano at all.**

**Repeat** discussion and voting process. By now, some pupils will have decided that the film-makers may be wrong about Equiano's clothes because the Exeter portrait may not be Equiano at all.

**Ask** partners to **discuss** whether they have changed their minds about the film-makers and if so why. Probe the reasoning for any changes of mind on the part of individual pupils. Here you could use the 'no hands' rule.

To help pupils think about *why* it is important to know what someone *looked like* so long ago, parents/guardians could show them pictures of their great grandparents or relatives that lived long ago and talk about what they can tell from the picture.

**[Resource 1](#)**  
Equiano's portrait, frontispiece of his book "**The Interesting Narrative**".

## How does Olaudah Equiano deserve to be remembered?

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<p><b>4. How did Olaudah Equiano end up in Soham?</b></p> <p>The next two activities reveal more of Equiano’s story and how it fits into a full narrative of the British Transatlantic Slave Trade, by turning the classroom into a “living map”, and sending pupils on an evidence hunt. The second activity builds upon the ideas of historical accuracy and evidence introduced previously.</p> <p>Guidelines on how to encourage debate and constructive criticism around sensitive issues and use of language can be found at <a href="http://www.understandingslavery.com">www.understandingslavery.com</a> (Teaching the Slave Trade/Things to consider).</p>	<p><b>Prepare</b> the objects for <a href="#">Resource J</a> and copies of the mind map (<a href="#">Resource K</a>), together with a version of the mind map that the whole class can see. You will need a sound system to play a sound track of West African drumming.</p> <p><b>Starter</b></p> <p><b>Arrange</b> the objects from <a href="#">Resource J</a> in front of pupils. <b>Display</b> the slide <b>Artefact: small drum with stick</b>.</p> <p><b>Play</b> a short sound clip of West African drumming (<a href="#">Resource Q</a>).</p> <p><b>Invite</b> volunteer pupils to come forward in turn and briefly describe to the class what they think each item is and how it is used.</p> <p><b>Display</b> the mind map (<a href="#">Resource K</a>) so the whole class can see. Give out an A3 paper copy of the map to pupils working in pairs.</p> <p><b>Explain</b> that, although the things listed are all different, they may also have things in common. Ask pairs to discuss which things could be connected and draw their own links lines between the things on the diagram (against the clock).</p> <p>Lastly, use the ‘no-hands rule’ to <b>gather</b> connections from individuals/pairs/ groups and transfer them onto a whole-class version of the diagram, writing the ideas that link the things on the mind map along the lines (e.g. between “British coins” and “a bag of sugar” – “people use coins to buy sugar”).</p> <p>Keep both the whole-class version and the paper copies of the mind map for later reference.</p>	<p>To create individual mind maps at the beginning of the sequence of learning, which are added to the end of it.</p> <p>To have listened to and understood how the story of Equiano’s life fits into the pattern of the British Atlantic slave trade and its abolition.</p> <p>To have participated in group discussion (taking turns, challenging others in the group, supporting others in the group and moving on) about how the original sources about Equiano support or undermine the claims of Equiano’s autobiography.</p>	<p><a href="#">Resource J</a> A collection of the following Objects: bag of sugar, cigarettes, cotton cloth, junk (broken/discarded items), sea shells (if possible cowrie), British coins</p> <p><a href="http://www.understandingslavery.com">www.understandingslavery.com</a> (Learning Resources)</p> <p><b>Artefact: small drum with stick</b></p> <p><a href="#">Resource Q</a> Sound track of West African drumming. Kotoba (Malinke rhythm from West Africa)</p> <p><a href="#">Resource K</a> Mind map</p>

<p><b>Combined History and Literacy Learning Objective</b></p> <p>To understand how the story of Equiano’s life fits into the pattern of the British Transatlantic Slave Trade and its abolition, considering in groups how original sources of evidence (which are also non-fiction texts) support or undermine the claims of Equiano’s autobiography.</p> <p><b>Links with renewed Framework for Literacy, Year 2 strands</b></p> <p>2. Listening and responding;</p> <ul style="list-style-type: none"> <li>• Listen to talk by an adult, remember some specific points and identify what they have learned.</li> </ul> <p>4. Group discussion and interaction;</p> <ul style="list-style-type: none"> <li>• Listen to each others views and preferences.</li> </ul> <p>7. Understanding and interpreting texts;</p> <ul style="list-style-type: none"> <li>• Draw together ideas and information from across a whole text, using simple signposts in the text.</li> </ul>	<p><b>Prepare</b> a large floor space, tables and chairs (or another room) in order to create the ‘living map’ and make the labels referred to in the plan <a href="#">Resource L</a>. You will need the objects from <a href="#">Resource J</a>, versions of the engraved portrait of Equiano (<a href="#">Resource I</a>), the Enquiry Question and the word “<b>slave</b>” written up so that the whole class can see, and you may also want to put together a slide show of the <b>Artefacts</b> (listed in order opposite) from <a href="http://www.understandingslavery.com">www.understandingslavery.com</a>. Print out the script (<a href="#">Resource M1</a>), with linked actions and resources for yourself.</p> <p><b>Activity 1: The living map</b></p> <p><b>Display</b> the engraving of Olaudah Equiano (<a href="#">Resource I</a>) along with the enquiry question <b>How did Olaudah Equiano end up in Soham?</b></p> <p><b>Explain</b> that Equiano was not born in Britain and that the things on the mind map and the sounds they heard to begin with are linked to the story of his life.</p> <p><b>Explain</b> that together you are going to <b>tell the history of what happened to Olaudah Equiano</b> and other African people like him about two hundred and fifty years ago. You are going to use the classroom like a map to help tell the story.</p> <p><b>Clear classroom</b> furniture to the sides of the room (or use a hall or gym) and use the plan in <a href="#">Resource L</a> to create the ‘living map’ of the Triangular Transatlantic Slave Trade. You could do this before the lesson if you do not have sufficient help from other adults. <b>Label</b> tables in three corners of the room as <b>Britain, West Africa and North America</b>, with some chairs in the fourth corner to represent the <b>Caribbean Islands</b>. If possible, place union flags on the areas labelled Britain, North America and Caribbean Islands. Label the centre of the floor as <b>Atlantic Ocean</b>. <b>Finally, make a sailing ship using three chairs</b>, placed next to the tables labelled ‘Britain’.</p>		<p><a href="#">Resource L</a> Plan for ‘living map’</p> <p><a href="#">Resource M1</a> Script</p> <p><a href="#">Resource I</a> Equiano’s portrait in the frontispiece of his book “<b>The Interesting Narrative</b>”.</p> <p><a href="#">Resource L</a> Plan for ‘living map’</p> <p><a href="#">Resource M1</a> Script</p>
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<p>8. Engaging with and responding to texts</p> <ul style="list-style-type: none"> <li>• Explain their reactions to texts, commenting on important aspects.</li> </ul>	<p>Now <b>use the script (Resource M1) to begin the narrative.</b>  <b>Tell</b> pupils that the story starts in England, at a big port (like Bristol).  <b>Ask</b> for three volunteer pupils to be sailors on board the ship and to take their places on the seats. <b>One</b> might hold a broom handle to indicate a mast. <b>Make sure</b> that pupils understand that the sailors were usually born in Britain (and usually had white colour skins). The ship is about to set sail for Africa.</p> <p><b>Display Artefact: musket</b> and <b>Artefact: beads</b> from <a href="http://www.understandingslavery.com">www.understandingslavery.com</a>. Explain that British ships loaded up with old guns and beads like these, which were very cheap to buy (like modern junk) to taken to Africa.  <b>Give</b> the sailors the junk from <a href="#">Resource J</a> to put in the ship's hold (under the chairs).</p> <p><b>Set up</b> a chair on the table marked <b>West Africa</b>. Choose a child to sit in it, playing a king. <b>Display Artefact: Ceremonial headdresses</b>. This is what the king might have worn.  <b>Explain</b> that, in Africa, where most people had black skins, there were lots of different kings. Some wanted to become more rich and powerful than the others. Their people made many clever and beautiful things. <b>Display; Artefact: Small drum with stick, Artefact: Asante stool, Artefact: Head of an Oba from the Edo of Benin, Artefact: Welt River Harp , Artefact: Ivory bracelets</b> from <a href="http://www.understandingslavery.com">www.understandingslavery.com</a> (Learning Resources).</p> <p><b>Pause</b> to invite comments and suggestions from the class about the displayed objects. Explain that the African kings wanted British guns (show <b>Artefact: Musket</b> again) because they could kill more enemies with them than with the spears and swords Africans usually used. The kings also wanted beads (show <b>Artefact: beads</b>).</p>		<p><a href="#">Resource J</a>  <b>Objects: junk</b></p> <p>Artefacts from <a href="http://www.understandingslavery.com">www.understandingslavery.com</a> (Learning Resources) as listed below:  <b>Artefact: musket</b></p> <p><b>Artefact: beads</b></p> <p><b>Artefact: ceremonial headdresses</b></p> <p><b>Artefact: small drum with stick</b></p> <p><b>Artefact: asante stool</b></p> <p><b>Artefact: head of an Oba from the Edo of Benin</b></p> <p><b>Artefact: Welt River Harp</b></p> <p><b>Artefact: Ivory bracelets</b></p>
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	<p><b>The first journey: Britain to Africa</b>  <b>Move the chairs representing the slave ship to the corner of the room representing the West Coast of Africa.</b>          Explain that, after a long journey, the British ships arrived in Africa. It was too hot for some of the sailors, who got very ill and died.  <b>Remove one pupil from the ship and leave a chair empty.</b>  <b>Hold up the seashells and British coins. Explain</b> that the British sailors didn't think the seashells were worth anything, even though Africans here used them as money. So the kings couldn't pay for the guns and beads they wanted with seashells. Explain that the Africans didn't think the British coins were worth anything either. They found they could pay, instead, with people, their own people, and people captured from other kings in wars. The British ships handed over their guns and beads to the kings and in return the British ships got African people. <b>Ask one of the 'sailors' to hand over the junk to the 'king' in return for people.</b></p> <p><b>Explain</b> that we do not allow people to own, buy or sell other people in Britain today but it was allowed then – everywhere. Explain that people owned by other people were called slaves. <b>Display</b> the word “<b>slave</b>” as a key word. It is important to refer to enslaved Africans as “Africans” rather than just using the term “slaves” (when used on its own “slave” tends to perpetuate the inaccurate stereotype that Africans were passive victims of slavery. Further guidelines on why language matters can be found at <a href="http://www.understandingslavery.com">www.understandingslavery.com</a>).</p> <p><b>Explain</b> that Olaudah Equiano (who married Susanah Cullen at Soham) was once a free African, who was captured and sold as a slave. We know his history because he wrote the book about his life called “<b>The Interesting Narrative</b>” (<a href="#">Resource I</a>). <b>Choose a volunteer</b> to stand in for Equiano by the table marked <b>Africa</b>. Equiano says he was about ten when he and his sister were taken away from his family by other Africans. Here you could read the extract from the Interesting Narrative where Equiano describes his capture. (<a href="#">Resource O2</a>). <b>Explain</b> that Africans were taken on long journeys and then sold to the British ships. Display <b>Artefact: captured Africans marched to the coast in a coffle.</b></p>		<p><a href="#">Resource I</a>          frontispiece of “<b>The Interesting Narrative</b>”.</p> <p><a href="#">Resource O2</a>          Extract from “<b>The Interesting Narrative</b>” describing Equiano’s capture</p> <p><b>Artefact: captured Africans marched to the coast in a coffle</b></p>
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	<p><b>The second journey: Africa to the West Indies</b>  <b>Explain</b> that the British kept Africans in castles like this (display <b>Artefact: Bance Island, Sierra Leone</b>) and then sailed away with as many Africans on board their ships as possible across the great Atlantic Ocean.</p> <p><b>Ask the pupil playing Equiano to sit in the third seat of the ship</b> previously vacated by the ill sailor. <b>Explain</b> that Equiano was very frightened. Most of the British sailors were very cruel (display <b>Artefact: Cat o’nine tails</b>) and Africans were whipped with a whip. It had nine parts to it and bits of metal were tied in it to make African captives really hurt.</p> <p>The Africans were kept locked together in chains (display <b>Artefact: Iron neck ring, Artefact: Leg iron</b>). They were inside the ship for days, and because they were chained together they could not really move (display <b>Artefact: Drawing of the slave ship Brookes</b>). Explain that many Africans tried to fight back. Some refused to eat even though they were hungry. Some were really brave and tried to take control of ships from the British sailors. Many died from sickness. It is important to emphasise that the Africans were ordinary people, torn from their homes and that some struggled to free themselves. Any inappropriate interest pupils express in the cruelty of the trade should be carefully addressed/balanced by stressing the humanity of enslaved Africans and their resistance to enslavement.</p> <p><b>Move the chairs representing the slave ship across to the corner representing the Caribbean Islands.</b></p> <p><b>Explain</b> that some islands in the Caribbean sea were ruled by the British. There they grew sugar (hold up the bag of sugar) and used Africans to cut down the sugar plants for them. Slaves did not get paid. They worked for free. Explain that, at that time, the British people thought that the Africans were not people like them at all. <b>Explain</b> that today we know all people are the same, even though people look different, and all people should be treated equally.</p>		<p><b>Artefact: Bance Island, Sierra Leone</b></p> <p><b>Artefact: Cat o’nine tails</b></p> <p><b>Artefact: Iron neck ring</b>  <b>Artefact: Leg iron</b></p> <p><b>Artefact: Drawing of the slave ship Brookes</b></p>
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	<p><b>Explain</b> that the British ships put the enslaved Africans up for sale for British money. <b>Hold up</b> the British coins. <b>Display Artefact: Sale of slaves by auction.</b> The Africans were sold at a market and, when they were sold, a red hot piece of metal was put on their skin to make a mark. It showed who they belonged to. Remind pupils of the mark they saw on Equiano's chest in "<b>Amazing Grace</b>". Here, you may want to provide a support structure for pupil discussion.</p> <p>Little Olaudah Equiano was too small and weak to be sold. In the end, he was taken to <b>North America</b> and sold there. <b>Move the ship and Equiano to the tables representing North America.</b></p> <p><b>Explain</b> that in North America tobacco for cigarettes and cotton for clothes were grown. <b>Hold up</b> the tobacco and cotton. Enslaved Africans were used to pick cotton and tobacco there too. <b>Give the cotton cloth, the bag of sugar and the tobacco/cigarettes to the sailors to put in the ship's hold (under the chairs).</b></p> <p><b>The third journey: The West Indies to Britain</b> <b>Move the ship back to the tables representing Britain.</b></p> <p>Explain that the owners of the ships now sold the sugar, tobacco and the cloth. With the money from selling the Africans, and the other goods, the owners of the ships got very rich.</p> <p><b>Bring the pupil playing Equiano to the front of the class. Explain</b> that enslaved Africans were given new names by their owners, who did not even ask what their African names were. Olaudah Equiano was called Gustavus Vassa instead.</p> <p><b>Explain</b> that, even though he was enslaved, Equiano managed to make some money for himself and gave the money to his owner. Then he was free again. Explain that most enslaved Africans never became free like this. They were not allowed to make money and died enslaved.</p>		<p><b>Artefact: Sale of slaves by auction</b></p>
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### What happened to Olaudah Equiano next

More details of Equiano's life can be found in [Resource P](#) Equiano Timeline.

**Explain** that, when Equiano came to Britain, he decided to try and persuade British people that making African people slaves was very wrong. Equiano helped to set up a group of black people in London called "Sons of Africa". The group campaigned for the slave trade to end. In 1789 he wrote the book about his life, "**The Interesting Narrative...**" ([Resource I](#)).

**Display Artefact: Portrait of Thomas Clarkson (1760-1846) and Artefact; Portrait of William Wilberforce (1759-1833).**

Two British people, Thomas Clarkson and William Wilberforce (a Member of Parliament), who also felt that Africans should not be enslaved, became friends with Equiano. They helped him to sell his book, which made it easier for people to understand more about the British Transatlantic Slave Trade. Together Equiano, Clarkson and Wilberforce worked to persuade ordinary British people that taking Africans as slaves was wrong. Many people read Equiano's book.

**Explain** that Equiano was very brave to speak out because some white people hated black African people, enough to hurt or kill them. Some powerful, rich men did not want to lose the money they made by buying and selling Africans.

**Explain** that the book that Equiano wrote about his life was very popular and helped to change the minds of many people about the British Transatlantic Slave Trade. **It was very important.**

In 1792, Equiano married Susanah Cullen in Soham. They had two daughters Anna-Maria and Joanna. Only four years later, in 1796, Susanah died and the next year their little daughter, Anna-Maria, died. She was four years old. A stone tablet was put up at Chesterton Churchyard in Cambridge.

In March 1797, earlier the same year, Equiano also died.

In 1807, ten years after Equiano died, the British rulers finally said that taking Africans from Africa to sell must stop.

[Resource P](#)  
Equiano Timeline

[Resource I](#)  
The frontispiece of  
"**The Interesting Narrative**".

[www.understandingslavery.com](http://www.understandingslavery.com) (Learning Resources)  
Artefacts as listed:

**Artefact:**  
**Portrait of Thomas Clarkson (1760-1846)**

**Artefact:**  
**Portrait of William Wilberforce (1759 – 1833)**



## Activity 2: The Evidence Hunt

This activity reinforces the previous narrative, taking the approach of an evidence hunt to establish key dates and using a timeline.

**Prepare** an A4 copy of Equiano’s dates ([Resource M2](#)). Set up the eight dates in chronological order at intervals around the classroom with a table below each one. Print enough sets of the ten documents from [Resource N](#) onto different coloured paper for working in small groups and put each set into a separate Evidence Folder.

Have the objects from [Resource J](#), and the whole-class mind map ([Resource K](#)) and the completed pupils’ versions from the Starter activity to hand.

**Take** the children on a tour of the following dates, making sure they understand what each says (e.g. baptised). Prompt comments from pupils about what they remember about Equiano from the previous activity. **Use** the Equiano Timeline ([Resource P](#)) to answer any questions from pupils about his story.

- 1745? – Equiano is born in Africa
- 1755? – Equiano is taken from Africa to the Caribbean
- 1759 – Equiano is baptised at St Margaret’s Church in London
- 1766 – Equiano pays money to his owner and is free again
- 1789 – Equiano writes “**The Interesting Narrative**” – the story of his life. His friend Thomas Clarkson helps him to sell it
- 1792 – Equiano marries Susanah Cullen
- 1797 – Equiano dies
- 1797 – Equiano’s daughter, Anna-Maria dies

**Explain** that all stories in history rely on evidence from the time to prove that they really happened and that, together, you will go on an evidence hunt, discovering evidence to go with each date.

Refer back to any previous work completed in history lessons using the term evidence, e.g. Portraits of Florence Nightingale, old toys, artefacts used for re-enacting a Victorian Wash Day etc.

[Resource M2](#)  
Equiano’s dates

[Resource N](#)  
Documents N1-N10  
for Evidence  
Folders

[Resource P](#)  
Equiano Timeline

**Organise** the class into mixed ability groups and give each group an Evidence Folder (with the documents from [Resource N](#) arranged randomly).

The Evidence Folder includes:

1. A sentence from “**The Interesting Narrative**” giving Equiano’s birth date as 1745 ([Document N1](#))
2. A sentence from “**The Interesting Narrative**” saying how Equiano saw a slave ship at sea on the African coast ([Document N2](#))
3. A sentence (with transcription) showing the register of Equiano’s baptism at St Margaret’s Church, Westminster, 1759 ([Document N3](#))
4. A portrait. (This is the portrait , inaccurately described as being Equiano, used in the previous activity) ([Document N4](#))
5. A letter from Robert King, Equiano’s last owner dated 1766, stating that Equiano was his slave ([Document N5](#))
6. A frontispiece to “The Interesting Narrative” showing Equiano’s portrait ([Document N6](#))
7. A letter from Thomas Clarkson introducing Equiano to St John’s College, Cambridge ([Document N7](#))
8. Equiano’s marriage register from 1792 ([Document N8](#))
9. A photograph of the memorial to his dead daughter, Anna-Maria Vassa, 1797 ([Document N9](#))
10. The will of Olaudah Equiano ([Document N10](#))

**Model** the task for groups by asking them to look at [Document N1](#). Read it out loud to them and invite suggestions as to which of the eight dates on the wall that it proves might be true (matching numbers, words, events). For example, when the date of 1745 is mentioned in a pupil answer, prompt the pupil to suggest why they have given that answer. It could be because the date on the wall and Equiano’s book both say he was born in Africa.

The groups then **work independently**, reading the documents (or the more advanced readers read them out to the group) and then deciding which document proves what happened to Equiano on a particular date is factual.

**Resource N**

[Document N1](#)

[Document N2](#)

[Document N3](#)

[Document N4](#)

[Document N5](#)

[Document N6](#)

[Document N7](#)

[Document N8](#)

[Document N9](#)

[Document N10](#)

Some documents, the baptismal register extract ([Document N3](#)) and the register of marriage ([Document N8](#)), are reproduced in full with a modern transcript. Explain to pupils that one part is in the language of the time -- it is the transcript that can be read more easily. The will ([Document N10](#)) has no transcript and is too difficult to read in the original script. Ask the pupils to just read what the label says about it.

Once they have matched up the evidence in their folder to the dates, each group sends a pupil from their group to place an evidence document on the table under the right date. Explain that they can put more than one evidence document on a table, and leave a table with no document on it at all. They may also have evidence documents left over in their folder.

There are two deliberately controversial documents in the folder. One is the portrait misattributed as Equiano (already encountered in a previous activity ([Resource H1](#)). Some pupils should remember their prior learning casting doubt on the portrait as evidence and decide not to use it because it is probably not Equiano. The other is the baptismal record, which gives Equiano's place of birth as Carolina (then a British colony in North America) rather than Africa. This piece of evidence directly challenges the teacher narrative delivered through the living map activity (Enquiry question 4) and is designed to provoke an element of uncertainty. Some pupils might suggest that, if Equiano was born in Carolina and not Africa, then this casts doubt on the first person description of his African childhood in his book you read earlier. Scholars accept that Equiano's account of his life can be accurately sourced from about the time of his baptism (1759) but before then it is hotly debated. Information at [www.brycchancarey.com/equiano/nativity.htm](http://www.brycchancarey.com/equiano/nativity.htm) gives a balanced account of the academic debate.

**Ask** each group in turn where they have placed each evidence document. Most importantly, ask why they have placed it there. (e.g. Pupil; 'We put the document under 1753'. Teacher; 'Why?' Pupil; 'because it says he saw a slave ship on the sea'.)

[Resource H1](#)  
Alleged Portrait of Equiano (Royal Albert Memorial Museum and Art Gallery, Exeter).

	<p><b>Encourage</b> comments from others to create debate.</p> <p>If no pupils spotted the misattributed portrait or the reference to Carolina in the baptismal record, introduce these as inconsistencies. Make sure pupils realise that, <b>because not all the evidence tallies</b>, historians cannot be certain whether or not Equiano was born in Africa. If a discussion about truth and lies begins, you could explain that historians, such as Vincent Carretta, have said he may have used the true stories of other enslaved Africans to write about Africa. His book still tells a true story and changed people’s minds about the British Transatlantic Slave Trade.</p> <p>Lastly, <b>display</b> the props used at the starting point of this enquiry (<a href="#">Resource J</a>). <b>Display</b> the whole class version of the mind map (<a href="#">Resource K</a>) (showing links suggested by pupils) and <b>distribute</b> the paper copies to the original pairs of pupils.</p> <p>Allow time for pupils to read what they originally wrote (if anything). Discuss and agree what they think and then maybe <b>add new links</b> on their mind map. Add these to the whole-class version of the diagram through <b>whole-class discussion</b>. The discussion and revised mind maps will be a useful form of self and peer assessment for pupils and will allow the teacher to gauge gains in learning on a formative basis.</p>		<p><a href="#">Resource J</a>                  Objects: bag of sugar, cigarettes, cotton cloth, junk (broken/ discarded items), seashells (if possible cowrie shells), british coins.</p>
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## How does Olaudah Equiano deserve to be remembered?

Enquiry question	Activities	Outcomes	Resources
<p><b>5. What should we put on Equiano's gravestone?</b></p> <p><b>The culmination of the scheme of work is for pupils to consider the significance of Equiano's life by creating his missing gravestone.</b></p> <p><b>Combined History and Literacy Learning Objective</b></p> <p>To compose a sentence in the creation of a non-fiction text, drawing on prior learning (including knowledge and experience of other texts) in deciding and planning what and how to write.</p> <p><b>Links with renewed Framework for Literacy, Year 2 strands</b></p> <p>2. Listening and Responding</p> <ul style="list-style-type: none"> <li>Listen to others in class,</li> </ul>	<p><b>Prepare</b> visual examples of interesting gravestones and epitaphs for the class to see. Make some smiley, neutral and sad faces (these could be stickers) and put the eight dates from Equiano's life up on the walls (<a href="#">Resource M2</a>). You could also pin up 'visual evidence' from the evidence file, and other information relating to Equiano's role in the campaign to abolish the British Transatlantic Slave Trade (see KS2 &amp; KS3 resources).</p> <p>Print out enough copies of the prompt sheet (<a href="#">Resource O</a>) and sample epitaphs (<a href="#">Resource T</a>). You may also want to encourage children to design the memorial on computer and use a <b>digital blue camera</b> to film the results.</p> <p><b>Display Artefact: Portrait of Thomas Clarkson (1760-1846)</b> and <b>Artefact: Portrait of William Wilberforce (1759-1833)</b> from <a href="http://www.understandingslavery.com">www.understandingslavery.com</a> (Learning Resources).</p> <p><b>Explain</b> that Equiano died in March 1797, and that he was famous then for the work he did to help abolish the British Transatlantic Slave Trade, like Clarkson and Wilberforce, but that he was forgotten afterwards. We do not even know where his gravestone is.</p> <p><b>Explain</b> that the task is to design a gravestone for him. Make sure pupils understand the purpose of a gravestone and epitaph. <b>The design should include a picture, a name, his dates and one sentence about who he was and what he did.</b> Examples could be pulled from the internet to study the usual text and design features.</p> <p><b>Take</b> the class on a tour around the key dates of Equiano's life (<a href="#">Resource M2</a>). Remind pupils of each event in turn and what evidence (if any) went with each. Use the Equiano Timeline (<a href="#">Resource P</a>) to help reinforce learning about Equiano and his achievements. In particular, remind pupils what Equiano did to help</p>	<p>To have drawn on prior learning (including knowledge &amp; experience of other texts) in creating their design for a gravestone.</p> <p>To have helped write a sentence for Equiano's gravestone, making choices about his dates, what to call him, what picture to include and what to say in their sentence about him.</p> <p>To have participated either in explaining their design to camera or in filming the explanation.</p>	<p><a href="http://en.wikipedia.org/wiki/Epitaph">http://en.wikipedia.org/wiki/Epitaph</a></p> <p><a href="http://www.understandingslavery.com">www.understandingslavery.com</a> (<a href="#">Learning Resources</a>)</p> <p><b>Artefact: Portrait of Thomas Clarkson (1760-1846)</b></p> <p><b>Artefact: Portrait of William Wilberforce (1759-1833)</b></p> <p><a href="#">Resource M2</a> Equiano's dates</p> <p><a href="#">Resource P</a> Equiano Timeline</p>

<p>ask relevant questions and follow instructions.</p> <p>7. Understanding and interpreting texts</p> <ul style="list-style-type: none"> <li>• Explain organisational features of texts.</li> </ul> <p>8. Creating and shaping texts</p> <ul style="list-style-type: none"> <li>• Draw on knowledge and experience of texts in deciding and planning what and how to write</li> <li>• Sustain form in narrative, including use of person and time</li> <li>• Make adventurous word and language choices appropriate to the style and purpose of the text</li> <li>• Select from different presentational features to suit particular writing purposes on paper and on screen.</li> </ul> <p>11. Sentence structure and punctuation</p> <ul style="list-style-type: none"> <li>• Compose sentences using tense consistently (present and past).</li> </ul>	<p>abolish the Transatlantic Slave Trade and how brave he was.</p> <p><b>Ask</b> pupils to discuss with talking partners how happy or sad Equiano might have felt on each of these eight occasions. Take suggestions whether you as the teacher should put a smiley face 😊, sad face ☹, or neutral face 😐 by each event.</p> <p>Also <b>discuss</b> how <b>important</b> they think each event was in his life and put a mark out of ten. Probe pupils' reasoning for their suggestions. Stress the importance of 1789 as the publication date of his book.</p> <p><b>Explain</b> that only the most important things in Equiano's life should go on the gravestone. The restriction on how much can be put on the gravestone is designed to force pupils to decide what are the most important things to put on it. For example, do you use his African name (Olaudah Equiano) or his enslaved name (Gustavus Vassa) or, depending where you think he was born, or do you use both?</p> <p><b>Use</b> a whole-class version of <a href="#">Resource O</a> to model the process pupils could use to create Equiano's gravestone. Model writing one sentence about who he was and what he did'. Use <a href="#">Resource T</a> if necessary, to prompt <b>discussion</b> with the class about strengths and weaknesses, displaying each sample epitaph in turn. For example, sentence 1 is based on the evidence but does not tell the reader much. Sentence 2 is also based on evidence but ignores his book and campaigning. Sentence 3 is better but could it be improved?</p> <p>Give out the prompt sheet (<a href="#">Resource O</a>) and ask pupils work in pairs to <b>write, draw and design</b> their gravestone, using appropriate software on the computer or other materials if they like.</p> <p>One of the pair could film using a digital blue camera while the other explains the completed design and what they have chosen to put on it and why. Select a spread of designs and digital blue clips to show to the class.</p>		<p><a href="#">Resource O</a> <a href="#">Prompt sheet</a></p> <p><a href="#">Resource T</a> <a href="#">Sample epitaphs</a></p>
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