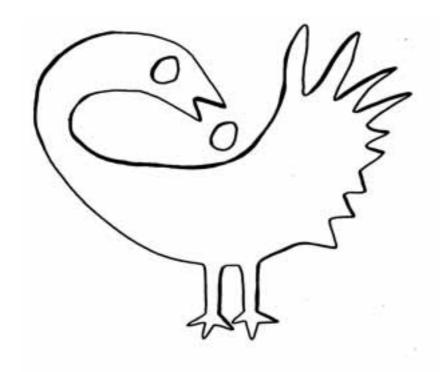


Discover the truth behind Black Histor Hackney Museum October 2013 - January 2014





Sankofa

Explore the truth behind Black History Month through people, protest and poetry

This pack provides you with:

- Resources, lesson plans and activities to prepare and follow up a visit to the Sankofa 2013 exhibition at Hackney Museum
- Full colour timelines, flashcards, worksheets and poems to support learning in the classroom
- Ways to introduce the wisdom of Sankofa to young children and to support you to deliver Black History Month celebrations in your school

Contents

Introduction

What is the exhibition about? Curriculum Links & Learning Objectives

Preparing for your visit: The Sankofa Story

The Sankofa Story: KS1&2 Lesson Plan

Follow-Up Activities: The Black History Month Story

KS2 Lesson Plan: The Black History Month Story

Resources

- 1. Diaspora
- 2. 1926-1967: I Have a Dream
 - Timeline
 - Famous Faces
 - In the News
 - Windrush Style
- 3. 1967-1987: Racism & Resistance
 - Timeline
 - Resistance
 - Representation
 - Protest & Action
 - Education
 - Hackney Voices
- 4. 1987-2011: I Have a Scheme
 - Timeline
 - Take One Year: 1987
 - Art Britain Ignored
 - Hackney Voices
- 5. 2007-2013: I Have a....
 - Timeline
 - Very Public Art

Representation

Further Resources & Worksheets

- Templates
- · Quotes: Roots & Sankofa
- Patrick Vernon
- Adinkra Symbols

Sankofa Poetry Collection

- Overview of protest poetry
- Discussion points for looking closely at poetry
- Poem-writing Activities KS2
- Poem-writing activities KS1
- 12 Sankofa Poems 1865 2007

MLK50: I Have A Dream Project Information (Kush)

- How to get your school involved in the project
- Lesson plans, resources & activities

Further Resources

- Further Web Resources
- Hackney Council Links
- Online Resources
- Further Information

Acknowledgements

My roots are important to me because they teach me where I have come from, what my background is and make me be more involved in the future. I want to be a doctor and go back to my country and help out, maybe build a hospital?

Debora Ntimu Born Hackney 1994

What is Hackney Museum's exhibition about?

This exhibition is about the story of Black History Month from its 1926 beginnings in America as Negro History Week to its birth in this country 25 years ago. We chart its journey towards a culturally rich national festival celebrating Pan African history to the tokenistic affair we believe it has become today. Has the history in Black History month gone?

The exhibition is also the story of Londoner's with African and African Caribbean heritage; those who came here and those who were born here. We present a slice of their history; from grassroots to global, in poetry and protest, from elders to youth. The story tells of racism and violence but also of transformative education through the flowering of art, literature, music and culture.

The exhibition explores how language changes; how words once thought acceptable become politically incorrect and then offensive. We even question usage of the term 'Black'.

Above all we look to the future. Young or old, we need the wisdom of Sankofa to empower us to learn from the past to build a future where we come together to fight against injustice and discrimination.

It's in all our hands to make that future.



Sankofa 2013

The Schools Programme

Our workshops for schools will be an opportunity for children to build and expand their knowledge of the wisdom of Sankofa and to discover the history and truth behind Black History Month. KS2 children will be taken on a journey spanning civil rights, racism, campaigning, education, protest and poetry and KS1 children will explore traditional and modern stories, role play, folk tale, speeches and songs. 50 years after Martin Luther King said "I Have a Dream..." all ages will asked to imagine their dream for the future.

The Workshop Leaders

Leeto Thale –Spoken Word Artist, Poet and Musician
Helen McDonald –Musician, Singer and Storyteller
Elaine Powell– Public Speaker, Speech Writer & Storyteller for Kush Community
Arts and Media Development

The Teachers Pack

This pack has been designed to inspire and support teachers to:

- Prepare your class for a visit to the Sankofa exhibition and workshop
- Follow up your visit with further learning activities
- Plan and deliver lessons, units of work or assemblies
- Organise whole-school Black History Month events and activities
- Deliver all-staff CPD in the History of Black History Month

National Curriculum Links

- National Curriculum: Citizenship Unit 5: Living in a Diverse World, Unit 7: Children's Rights - Human Rights, History Unit 13: Britain since 1948, Geography: Passport to the world
- **IPC Curriculum:** Let's Celebrate, Who Am I?, Time Detectives, Significant People, Citizenship & Community, Migration, Host & Home countries, The Time Tunnel Timelines

Intended Learning Outcomes

For pupils to:

- Celebrate the history, achievement and experience of people of African and African-Caribbean descent
- Take pride in the common heritage in Africa as the birthplace of humankind
- Take responsibility for the unique role we can play in making changes to our school, wider community and beyond
- Explore the connections between where we have roots, where we were born and where we live now
- Grasp the power of protest and the different ways in which people have united their voices to stand up for their rights

The Sankofa Story Preparing your class for their visit to Hackney Museum

Sankofa "Looking to the Past to Create the Future"

You need to deliver **some** or **all** of the following activities before your visit to **Sankofa 2013** at Hackney Museum. It is essential that you read this pack and prepare your class so the children are aware of the key themes that will be explored when they visit the exhibition and take part in the session. Feel free to select, expand, adapt or differentiate the activities to suit your class. We have included activities for KS1 and KS2 but KS1 teachers may need to make further adaptations for their pupils.

The more activities you do with your class in preparation for your visit, the more they will be able to take away from the session and see the benefits of applying the wisdom of Sankofa to their own lives

The Sankofa Story

Discussions about roots, identity, belonging, migration, celebrations, diaspora and Sankofa will prepare your class for their visit to Hackney Museum during Black History Month.

Learning Objectives

These activities will help you to:

- Introduce your pupils to the themes they might encounter during their visit to Hackney Museum to learn about Sankofa – roots, identity, representation and legacy
- Explore the connections between where we have roots, where we were born and where we live now
- Introduce the idea of Sankofa learning from mistakes, taking wisdom from achievements and making positive changes for the future

Resources

Use the resources towards the back of this pack to deliver some or all of these activities with your class. Resources are listed below in **green and can be found in the 'Resources' section of this pack.**

The Session

What are roots? (KS1&2)

You may wish to use **Quotes About Roots** to start a discussion as a class or individually, in pairs or groups about the following...

- Roots 'What do you understand the word to mean?
- 2. Compose a class list entitled 'What are my roots?' Collect and write answers on the Tree of Life
- 3. What roots do you / your family have in Hackney?
- 4. What roots do you / your family have in other parts of the UK or the world?'

- Collect the children's answers and record them on the World Map
- 6. How important are your roots to you?
- 7. Compose a class list entitled 'Why are my roots important?' (Discuss identity, discuss roots: what do the roots of a tree do? Keep the tree alive, feed the tree, hold the tree up.)
- 8. What would happen if you took away the tree's roots? (The tree would die or fall down.)
- 9. What would happen if someone took away your roots? (You might not literally die like the tree but your sense of who you are and where you come from might die.)

What is Sankofa? (KS1&2)

You may wish to use **Adinkra Symbols** to start a discussion as a class or individually, in pairs or groups about the following...

- 1. Sankofa has anyone in the class heard of Sankofa before?

 (Use Adinkra symbols to discuss the meaning of Sankofa and where Adinkra symbols originate Does anyone have family from Ghana? Has anyone seen Adinkra symbols on Kente cloth?)
- 2. Depending on the age of the children explore Sankofa using **Quotes About Sankofa** and the **Sankofa Activity Sheets**
- 3. Discuss the two interpretations of Sankofa (What do the bird and the heart mean? Which do the children prefer?)
- 4. Why is Sankofa important in all of our personal lives? (It is important to learn from your mistakes, give examples. It is also important to know about the struggle and achievements of our ancestors to know why we are here and where we came from refer back to ROOTS activity)
- 5. Why is Sankofa an important lesson for everyone, wherever they may have roots? (The same reasons as above! not just to learn from our own mistakes, but for governments to learn from the mistakes of previous governments, for communities to learn...)

Case Study: Patrick Vernon (KS2)

 Show them Patrick Vernon's basic profile (Patrick Vernon Reference Sheet A)

- 2. Remind the class that we are preparing to visit an exhibition called Sankofa. What do they know about Patrick from his basic profile? What would they like to know? (Explain that his parents were born in the Caribbean and that Patrick was born in Wolverhampton.)
- 3. Give to the class or display on the interactive white board Patrick Vernon Reference Sheet B & C. The children are history detectives. Ask them to go through the documents and find their own answer to the question we have just asked: Why are we using Patrick Vernon's story to introduce an activity on Sankofa?
- 4. Discuss Africa as the birthplace of mankind. Discuss Enslavement and Abolition and the diaspora. Discuss mistakes in history – we all make mistakes but it is important for us to learn from them so we don't make the same mistakes over and over again... Discuss achievements in history – what can we learn from Dr Martin Luther King Jr, Nelson Mandela, Barack Obama and other important figures in history.

(The websites and resources recommended in the back of this pack in the section 'Further Resources' can be used to introduce these subjects to your children)

Dreams (KS1)

Use **Poetry Activities** to discuss past, present and future, and making positive contributions to the future.

Plenary

Draw together everything you have produced as a class to begin to discuss the importance of using the wisdom of Sankofa to learn about history and heritage, personal journeys, dreams and aspirations, roots and identity.

Use Exhibition Introduction in groups or as a class to discuss:

- What do you think the exhibition is about?
- What themes and subjects do you think will be explored in the exhibition?
- KS2: Explain that Patrick Vernon's story is just one of the stories they will discover when they visit Sankofa at Hackney Museum

Further Activities: The Black History Month Story

The following section offers suggestions on how you can use the resources in this pack to build on The Sankofa Story. The activities are divided in time sections and the corresponding resources are marked in green.

KS2 The Black History Month Story

Learning Objectives

These activities will help you to:

- Compare racism and resistance in the US with the UK
- Explore the impact of the civil rights movement on people in the UK
- Introduce the idea of a UK civil rights movement and the significant famous and local people
- Explore the use of language over time from 'negro' to 'coloured' to 'Black' to 'African'
- Compare and contrast the use of language in the media and the way events have been reported
- · Examine the 6 faces of protest

Resources

Use the resources towards the back of this pack to deliver some or all of these activities with your class. Resources are listed below in **green and can be found in the 'Resources' section of this pack.**

The Session

1926-1962 I Have a Dream

- 1. Use **Dr Martin Luther King Jr** and **Claudia Jones** to start a discussion as a class or individually, in pairs or groups about racism, civil rights and resistance
- 2. Civil rights 'What is meant by civil rights?' Explain that as citizens or civilians we all have rights a right to vote, to have an education, to work, and to travel on a bus. Explain that in the past and in some parts of the world today people do not have the same rights, that people's rights have depended on the colour of their skin.
- 3. Use Rosa Parks and Paul Stephenson to compare civil rights in the US with resistance in the UK.
 - How are their protests similar/different?
 - What changes did their protests bring about?

- Have they heard of Rosa Parks and Paul Stephenson?
- How are they remembered today? Are they remembered today?
- 4. Use the **Timeline 1927-1967** to see what other events were happening around the time that each of these significant people lived
 - Point out the arrival of the SS Empire Windrush and the 1962 silent march against racial hatred made by young people in Hackney. Have they heard of either of these events?
 - Look at Poems 1, 2 and 3 to find out what people were protesting about at this time.

1948 Windrush

- 5. After World War 2 lots of people from all over the world were moving to Britain to find jobs and to help rebuild the country.
- 6. Use **Windrush Style** to explore the impact of migrants from the Caribbean on music, fashion and culture.
- 7. How would life have been different for Caribbean migrants in 1948? What do you think some of the challenges might have been?
- 8. Use the Hackney Museum 'Windrush and Beyond' Resource Pack on the 'Learning' page of Hackney Museum's website to expand the children's understanding of what it was like for Caribbean people living in this country from 1945 onwards. Visit: www.hackney.gov.uk/museum

1962 Racism and Resistance in Hackney

- 9. Use **Paul Stephenson** and **Claudia Jones** to discuss what it would have been like for people on the SS Empire Windrush arriving in the UK at this time. Do you think it was the same in Hackney?
- 10. Introduce Article A: Coloured People's Progressive Association and read with the class.
 - Can you imagine living in Hackney at a time when people could be described as 'negro' or 'coloured', had to put up with slogans from racist groups saying "Keep Britain White" and could be refused a job because their skin was 'not the right colour'?
 - How would that have made you feel? What would you have done about it? Do your grandparents remember a time like this?

- 11. Introduce Articles B&C: Silent March and read with the class.
 - The young people from Hackney were marching against racial hatred: What do the children understand by the term 'incitement to racial hatred'? Have they heard it before?
 - What were the young people complaining about? (remind them of the examples of racism they have already learnt about - Paul Stephenson, Claudia Jones, Hackney Coloured People's Progressive Association)
 - Ask them again What would it have been like to live at this time, when your parents or grandparents were young?
- 12. Use the **Timeline 1967-1987** to explore other events taking place at the time that might have inspired the young people to march.
 - Would you have joined the silent march?
 - Did your parents or grandparents ever march against racism?
- 13. Use the **Black is Beautiful** collages of magazine covers throughout the decades to compare representation in the 60s, 70s and 80s.

1970s & 1980s Get up, Stand up: Resistance through Protest

- 13. Use the appropriate **Timeline** to see what was happening in Hackney and beyond from 1967-1987
- Use Cliff McDaniel and The Black Parents, Teachers and Students Movements to discuss the origins of campaign groups.
- 15. Use Black People's Day of Action, The Sun article and stereotypical advertising images to talk about language and media portrayal.
- 16. Re-introduce Article A: Coloured People's Progressive Association and read with the class.
 - What do you think it would have been like to live at this time?
 - Why was the Black Parents Movement set up?
 - Why did they organise Rock Against Racism?
 - Why was Teachers Against Racism set up?
 - Why was it important to re-educate people?
- 17. Look at Poems 5, 6 and 7 to discuss need for protest poems at this time.

1970s & 1980s My Instrument, My Pen: Education, History and Creativity

- 18. Use Centerprise Bookshop and Bookfairs to explore the surge in literature written from an African Caribbean perspective for use in schools, colleges and for adults.
 - Why was there a need for bookshops, book fairs and children's books to be written that spoke about African and Caribbean history and heritage?
 - Why was Centerprise bookshop so popular?
 - Explain that at a time when newspapers wrote headlines such as 'Day the Blacks Ran Riot' there was a need for people to be educated about where people came from and that we are all equal.
- 19. Look at **Poem 8** by Hackney poet Adisa and examine writing as a tool for protest and change.
- 20. Attitudes to education. Read our Hackney Voices interviews to discover the views of...
 - Toyin Agbetu on the importance of using language appropriately in education
 - Patrick Vernon on his journey to find out where he comes from and why it is important for him to know where his family originated
 - Maurice Nwokeji, Jally Kebba Susso and Susan Fajana-Thomas on roots, identity and belonging

1990s I Have a Scheme

- 21. Black History Month originated in the UK in 1987. Compare Take One Year: 1987 with Paul Stephenson and discuss the changes to the UK since the Bristol Bus Boycott in 1963. Highlight the importance of groups like the Black Parents Movement, organisations like Centerprise Bookshop, newspapers like The Voice (set up in Hackney 1982) to equality and making African history part of history.
- 22. Use the **Timeline 1987-2007** to see what other events took place leading up to the first BHM in 1987 and find out why it was established with **African Jubilee Year**.
- 23. Explore the views and opinions of recent migrants coming to Hackney in the 1990s or 2000s Yusuf Nur Awale, Ahmed

Bockarie Kamara, Amira Kheir. Use Timeline 1926-1967 to compare their views and opinions of Hackney now with the experience of the Windrush generation in 1948.

- Would Yusuf, Ahmed and Amira have had the same positive experience of migrating to the UK if they had arrived in 1948? Why? Why not?
- Explain that groups like The Black Parents' Movement, Centerprise etc paved the way for years like 1987, Mandela's release and Obama's election as president of the United States.
- 24. Look at the **Fashion Magazine front covers** to compare representation and the influence of African and African Caribbean style on mainstream fashion and vice versa.
- 25. Read Benjamin Zephaniah's Poem 12: I Have a Scheme and the information about him. Find out how he uses humour to make serious points about integration in multi-cultural Britain.

2013 I Have a..... What is your story, scheme or dream?

26. Study the **poems** and use the **poetry discussion points** and **poetry-writing activities** to help the children consider Sankofa by looking at Black History through the written word, and creating their own visions for a better future.

Resources

The next section is divided into time periods that represent different stages in the history of people of African and African Caribbean descent. These periods are marked by some important events and are also featured in the Sankofa exhibition. Each era is characterised by timelines, oral histories, photographs and historical documentation such as newspaper articles, magazines and books. Poetry and poetry activities are in their own section, with links to the various time periods.

- Diaspora
- 1926-1967: I Have a Dream (Dr Martin Luther King Jr)
- 1967-1987: Racism & Resistance in Hackney Rises
- 1987-2011: I Have a Scheme (Benjamin Zephaniah)
- 2007-2013: I Have a.... What is your dream?

I could not have told you then that some sun would come, now you were going.

Somewhere over the road, would come evoking the diamonds of you, the Black continent- continent somewhere over the road.

You would not have believed my mouth.

To the Diaspora - Gwendolyn Brooks 1967

"In the beginning there was a river. The river became a road and the road branched out to the whole world. And because the road was once a river it was always hungry. In that land of beginnings spirits mingled with the unborn. We could assume numerous forms. Many of us were birds. We knew no boundaries."

Ben Okri's The Famished Road.

Carter G Woodson

Acknowledgement is given in the exhibition to Dr. Carter Godwin Woodson for the role he played in initiating the celebration of the contributions of people of African descent. Woodson was the son of former enslaved Africans and began his search for knowledge by teaching himself. Eventually, the opportunity came for formal training and he excelled without difficulty. Constantly, he was convinced that the history of people of African descent was misrepresented or ignored. Therefore, he put forth every effort to rectify this fact. Woodson did his part to preserve the heritage of people of African descent and passed it on. Therefore, it is the responsibility of persons living today to keep this heritage alive and continue to pass it on.

Are you doing your part?

More material on 'Diaspora' can be found on Hackney Museum's website in teachers' packs such as 'Abolition' and 'Windrush'. Visit the 'Learning' page on www.hackney.gov.uk/museum

In February 1926 Carter G Woodson contacts several schools and organisations in the US and convinces them to study African American history for one week of the year. This becomes known as Negro History Week.

1948 SS Empire Windrush arrives at Tilbury Docks carrying passengers from Jamaica hoping to find work in the UK





1955 Rosa Parks is arrested in the US for refusing to give up her seat

1958 Claudia Jones launches the West Indian Gazette and the UK's first indoor carnival

Vegro History Week

1962

1963 Paul Stephenson organises the Bristol Bus Boycott

28 August 1963

African American civil rights leader, Dr Martin Luther King Jr delivers his famous 'I have a dream' speech during a 200,000 march on Washington.

1964

1965

Muhammad Ali (Cassius Clay) becomes heavyweight champion of the world.

London's Africa Centre opens, providing a safe progressive space for the development of African social, cultural and political life.

Sidney Poitier is the first actor of African descent to win an Oscar

1964 – 1967 people such as Dr Martin Luther King Jr, Malcolm X and Angela Davis visit the UK to support and inspire a growing number of organisations working for equal rights and justice.

"During my lifetime I have dedicated myself to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to see. But if needs be, it is an ideal for which I am prepared to die."

Madiba (Nelson) Mandela, 1964



1962 I Spy launches the career of Bill Cosby in America

Race Relations Act is passed making "racial discrimination unlawful in public places"



Claudia Jones arrived in Britain at a time when even some government organisations displayed signs saying "No Irish, No Blacks" and gangs of "Keep Britain White" mobs roamed the streets. Claudia Jones campaigned against racism in housing, education and employment. She spoke at peace rallies and helped organise campaigns against the Immigration Act, which would make it harder for non-whites to migrate to Britain. She also campaigned for the release of Nelson Mandela and spoke out against racism in the workplace.

Even before Martin Luther King made his 'I Have a Dream' speech in America, Claudia Jones had launched the West Indian Gazette in 1958 and the first indoor Caribbean themed carnival in 1959, bringing Steel pan music and costumes to the UK for the first time.

Claudia Jones Port of Spain, Trinidad, 1915

Not only does Claudia Jones' spirit live on through the many Caribbean themed carnivals in Britain, the Claudia Jones Organisation was set up in her memory. The organisation offers support and advice for African-Caribbean women and their families and provides supplementary school classes for children.



It is 50 years since American civil rights leader Martin Luther King made his famous speech to 250,000 protesters at the Lincoln Memorial in Washington DC, USA on 28 August 2013. The speech highlighted the inequality that existed in America (see Rosa Parks), but racial hatred also existed in the UK (see Claudia Jones and Paul Stephenson).

"We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality...We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "For Whites Only".

"I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character" - Dr Martin Luther King Jr (1963)

Martin Luther King Atlanta, Georgia, USA, 1929

Hear the 'I Have a Dream speech' http://www.bbc.co.uk/programmes/b0395qvq

My mother made sure that I knew all about Martin Luther King from a young age. I grew up in a white neighbourhood, where I was the only black kid in the class at school. My mum would tell me: "All these things that you can do now, that I couldn't do when I was your age, are because of Dr King. You couldn't have gone to this school you're going to now if it wasn't for him." She was constantly encouraging me to continue the dream and make it better but even today it sometimes snaps you back to the 60s and you're like: "This shouldn't still be happening."

Nikkolas Smith (Digital artist)

Rosa Parks

Get up, Stand



"What made you decide on 1st December 1955, not to get up from your seat?

That particular day that I decided was not the first time I had trouble with that particular driver. He evicted me before, because I would not go around to the back door after I was already onto the bus. The evening that I boarded the bus, and noticed that he was the same driver, I decided to get on anyway. I did not sit at the very front of the bus; I took a seat with a man who was next to the window -- the first seat that was allowed for "colored" people to sit in. We were not disturbed until we reached the third stop after I boarded the bus. At this point a few white people boarded the bus, and one white man was left standing. When the driver noticed him standing, he spoke to us (the man and two women across the aisle) and told us to let the man have the seat. The other three all stood up. But the driver saw me still sitting there. He said would I stand up, and I said, "No, I will not." Then he said, "I'll have you arrested." And I told him he could do that. So he didn't move the bus any further. Several black people left the bus.

Two policemen got on the bus in a couple of minutes. The driver told the police that I would not stand up. The policeman walked down and asked me why I didn't stand up, and I said I didn't think I should stand up. "Why do you push us around?" I asked him"...

Rosa Parks Alabama, 1913

Find out the policeman's answer at http://teacher.scholastic.com/rosa/interview.htm#brave in an extract of an interview with Rosa Parks in 1997 during which she discussed 'life before civil rights', her role in the civil rights movement and civil rights in the US today.

Paul Stephenson

Get up, Stand





In 1963 the government owned Bristol Omnibus Company refused to employ Guy Bailey, (an African Caribbean man,) because of his ethnicity. A youth worker called Paul Stephenson led a protest called the Bristol Bus Boycott that challenged the government's racist policies at the time. For four whole months the people of Bristol refused to use the buses until eventually the company backed down. The boycott drew national attention to racial discrimination in Britain and the campaign was supported by politicians. The boycott was considered by some to have been influential in the passing of the Race Relations Act of 1965 which made "racial discrimination unlawful in public places" and in 1968 which gave equal access to employment and housing.



Colour Bar - a restriction or distinction based purely on differences of skin colour, in this case a "barrier preventing blacks from participating in various activities with whites"



Language The article gives a flavour of the type of language that was used to describe people of African descent in this period.

- How do the children feel about the word 'coloured'?
- Would it be OK to refer to people as 'coloured' in 2013? If not, why not?
- How would it make you fee! to be described by the colour of your skin in this way?
- If you were living in 1962 when your grandparents were young, what would you have done about it?



Article A: Coloured People's Progressive Association

Jamaican independence celebrations at Stoke Newington Town Hall Stoke Newington & Hackney Observer, 10 August 1962



Article B: Silent March

Young people from Hackney march on Parliament in protest against racial hatred *Hackney Gazette, 14 September 1962*



STOKE NEWINGTON & HACKNEY

AND NORTH LONDON PRESS

Registered as a Newspaper at G.P.O. No. 5.034

Fridny, September 14, 1962

Th

MORE THAN 300 CHILDREN

I WILL NOT QUIT, SAYS THE VICAR

RI MOURS that the Rev. Rill Sargent, vicer of Hely Trinity, Dalston, had resigned from the anti-faceist Tellow Star Mave-ment were strungly desied by him on Wednesday. He taid an "Observer" reporter that there was no question of his resigning from the merement.

He believed the sumour started from a report which appeared in a Sunday newspaper during the week-end. the was asked whether he introded to organise say more "fillbusters" and M. Sargent replied he was perhaps to go around organising marathen meetings all weer the country.

"This has prebably been misunderstood by a numher of people as mraning I was resigning from the Mevement."

The view pointed out that the 18,000 petition forms printed to ask the Government to introduce legislation making incite-ment to carial hatred a crime had been exhausted and a further supply of 5,000 had been ordered from the printers.

MARCH ON WHITEHAL

Youth clubs join fight against racial hatred

MORE than 300 children from Hackney and Stoke Newington Youth Clubs marched from Ridley Road, Dalston, to Admiralty House, Whitehall, and delivered a letter to the Prime Minister asking the Government to make incitement to racial hatred a crime.

The march was organised by 24-year-old Mr. David Freeman, a chartered accountant and a manager of Stamford Hill Boys' and Girls' Club, who lives at No. 156, Holmleigh Road, Stamford Hill.

Hackney Council works Markery Council working were still rhearing Bidley Read after the day's market when youngsters prepared for the march which took an hour and a bulf.

The four-deep rotumn nearly 50 yards long carried hanners saying "Black and White Unite": "Free Speech, yes;

*Please turn to Back Page

Racism Articles B&C report on a march of 300 - 400 children from Hackney and Stoke **Newington Youth Clubs** from Ridley Road to Whitehall, to deliver a letter to the Prime Minister to complain about the racism they had experienced and witnessed in Hackney. This is at a time when racist parties like the National Front were setting up their headquarters in Hackney.

If you were living in 1962 (when your grandparents were young) what would you have done about it? Would you have joined the march? Did any of your family join protests at the time?

Clapton girl recovers from three-week coma

CLAPTON girl whom everyone expected to die after being

A CLAFTON girl whom everyone expected to die after being of involved in a read accident in Spain more than three Speaks age arrived at Lenden Airport on Wednesday with her Outher two days after waking from a three-week comm. The girl, Christing Brucka. Egrid 22 of Newick Road, Ligid 22 of Newick Road, Clapton, was carried from the Cet air liner which brought her to an ambulance which speak her to the Atkinson Bomb SCARE Books.

O With her were her mother and sister. After Christine and sister. After Christine and sister at Sisteney A BOMB scare at Sisteney A Town Stall last week three of the control of the cont

A HOAX

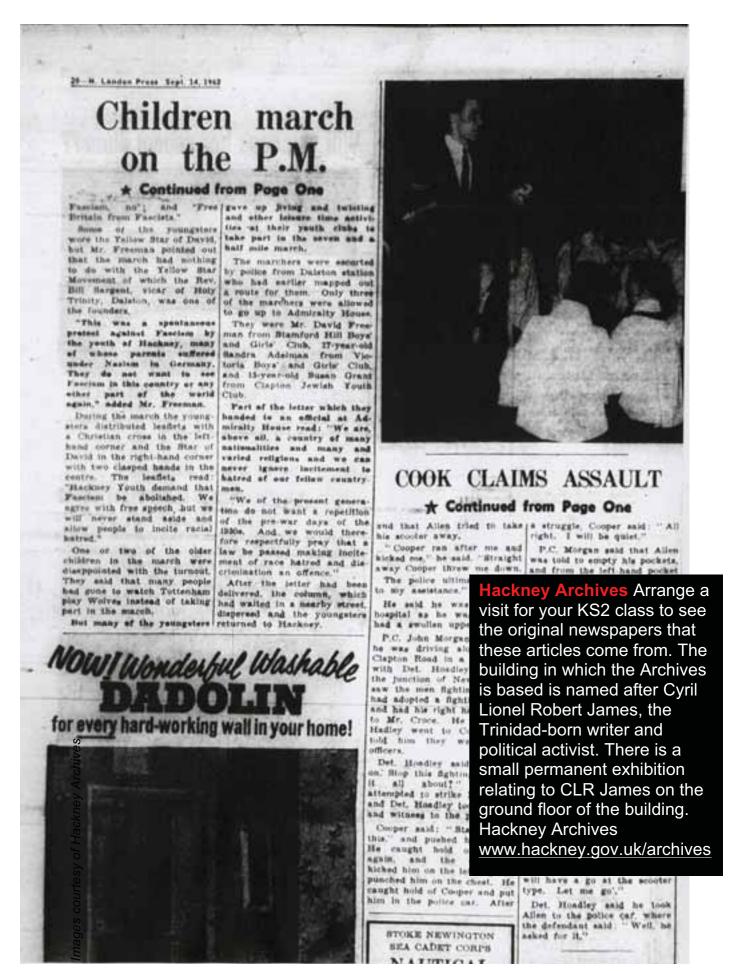
thack dress. An analogmous phone call to the thought she was going the council offices at ap-



P.C.s describe

Article C: Silent March

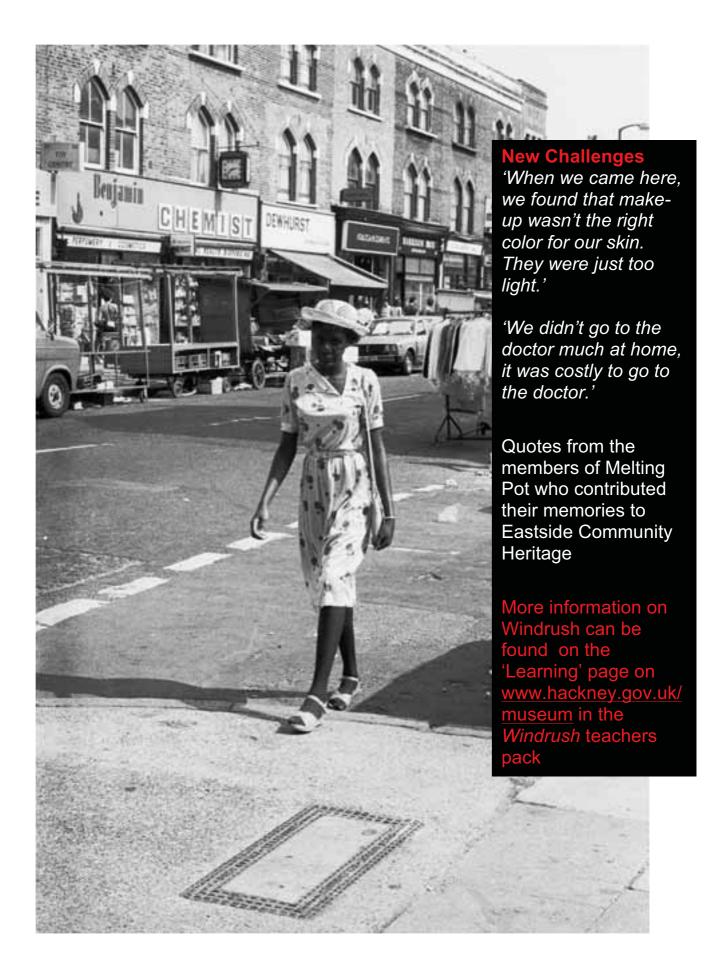
Young people from Hackney march on Parliament in protest against racial hatred Stoke Newington & Hackney Observer, 14 September 1962



Article C: Silent March (close up)

Young people from Hackney march on Parliament in protest against racial hatred cont... Stoke Newington & Hackney Observer, 14 September 1962





Windrush Style, Chatsworth Rd, Hackney, 1960s Photograph by Colin O'Brien

1967 Tony O'Connor becomes one of Britain's first head masters of African heritage

4th April 1968 Dr Martin Luther King is murdered. As with Malcolm X in 1965, the implications of the death are felt across the world.

1968 Olympic winners Tommie Smith and John Carlos use promote global awareness of the racist struggle in America by raising their gloved fists in a Black Power salute and James Brown has a huge hit with his song Say It Loud – I'm Black and I'm Proud



1970 Glenn Thompson establishes Centerprise Bookshop in Hackney to promote the work of writers of African descent

1971 Caribbean Artists in England exhibitions and journal launched

1972

The Daily Mail carry a full page feature on the **Teachers** against Racism campaign launched against the use of racist books like the 'Little Black Sambo' in schools.

1975 15 year old Cliff McDaniel is viciously assaulted by a police officer at a London school. A yearlong campaign by the *Black Parents Movement* and the *Black Youth Movement* was launched seeking justice.

1976

British government establishes Commission for Racial Equality (CRE) with legal powers to promote equality of opportunity and to reduce racial discrimination and Beryl Gilroy, one of the UK's first female African Caribbean head teachers publishes *Black Teachers* exposing the bad practice in the British school system.

1977 An audience of 20 million watches the UK premiere of Alex Harley's Roots while community based book shop Centerprise in Hackney is covered in racist slogans and firebombed through its letterbox.

1978

Black and Third World Book Fair

1981 The Black Peoples Day of Action (BPDA) drew an estimated 25,000 supporters. Despite being a peaceful affair it was vilified in the British media with newspapers like the Sun carrying wholly misleading headlines such as "The Day the Blacks Ran Riot in London"

1982 *The Voice*, the UK's first national African Caribbean British newspaper was formed, opening in Mare Street

1987

Black Parents Movement

VICTORY FOR THE BLACK PARENTS & BLACK STUDENTS MOVEMENT

CLIFF McDANIEL WINS: HORNSEY POLICE DEFEATED

Ryan David Must Go

DEMONSTRATE WITH THE BLACK PARENTS MOVEMENT AND THE BLACK STUDENTS MOVEMENT. ON SATURDAY 25TH OCTOBER, 1975 IN OUR FIGHT AGAINST POLICE VIO LENCE AND HARASSMENT OF BLACK STUDENTS AROUND SCHOOLS IN HORNSEY.

On Thursday 17th April, 1975, Cliff McDaniel, a student at the Stationers Company School, was beaten and maltreated by the Hornsey Police led by P.C. Ryan David Y 650. That was only a few yards from the school.

TEN WITNESSES gave evidence to the following facts:

- 1. Ryan David (Y,650) stopped and searched Cliff for no reason.
- 2. Ryan David Y.650 punched Cliff in the face and stomach.
- 3. P.C. McCulloch punched Cliff in his kidneys.
- 4. Seven police men in three vehicles, again led by Ryan David, manhandled Cliff.

On arrival at the Hornsey Police Station, Cliff was again punched and kicked to the ground before being charged with:

- (a) Insulting behaviour.
- (b) Assault on P.C. Ryan David (Y 650).

All these facts were placed in evidence before the Magistrates at Highgate Magistrates' court on Thursday 26th June 1975. The magistrates chose, as they usually do, to ignore the truth and accepted the evidence of the police. Cliff was found guilty on both charges and was bound over in the sum of £5 for one year on each charge.

We the Black Parents and Students said then that the verdict was unacceptable. We appealed and presented the identical evidence before Judge Edie at the Middlesex Crown Court on September 2nd 1975. The Judge allowed our appeal and invited the proper authorities to in vestigate police violence against Cliff,

SUPPORT US, and join in the fight launched by the Black Parent and Student Movements.

- We demand: 1. An end to the harassment of black students, black youths and all black people by the police.
 - 2. Byan David must go.
 - 3. An end to the many forms of oppression against black children in schools. OUR FIGHT IS YOUR FIGHT.

DEMONSTRATE ON SATURDAY 25th OCTOBER 1975 AT 1.30 pm

FROM STROUD GREEN SCHOOL, PERTH ROAD, N.4. TO POLICE STATIONS IN THE AREA.

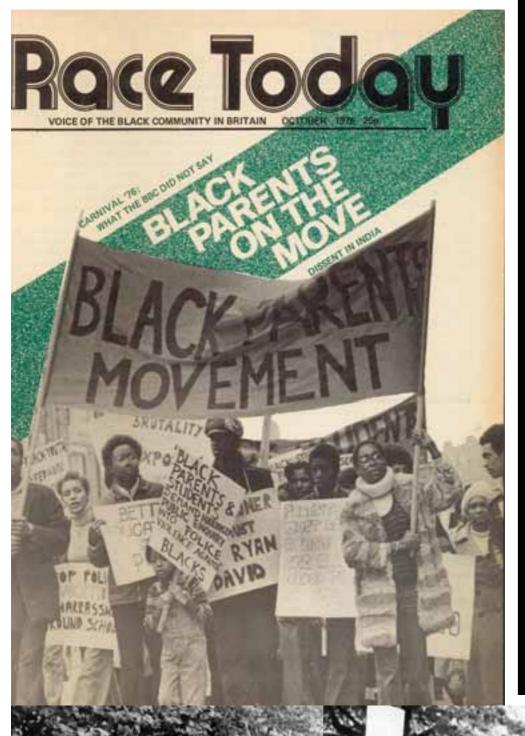
PC RYAN DAVID MUST GO

Issued by Black Parents Movement and Black Students Movement, 47, Victoria Road, London N.4.

Incident In the London Borough of Haringey, 1975, 15 year old Cliff McDaniel is stopped by police and searched. In the process he is injured and arrested. There are 10 witnesses to the crime that happened right outside his school but the evidence is ignored...

Cliff McDaniel & The Black Parents, Students, & Teachers Movements

Images courtesy of George Padmore Institute, 1975



Reaction The arrest of Cliff McDaniel triggered the foundation of the Black Parents' Movement. Cliff was well known to pupils and parents of the George Padmore Supplementary School. The Black Students' Movement was established by local youths, including Michael and Keith La Rose.

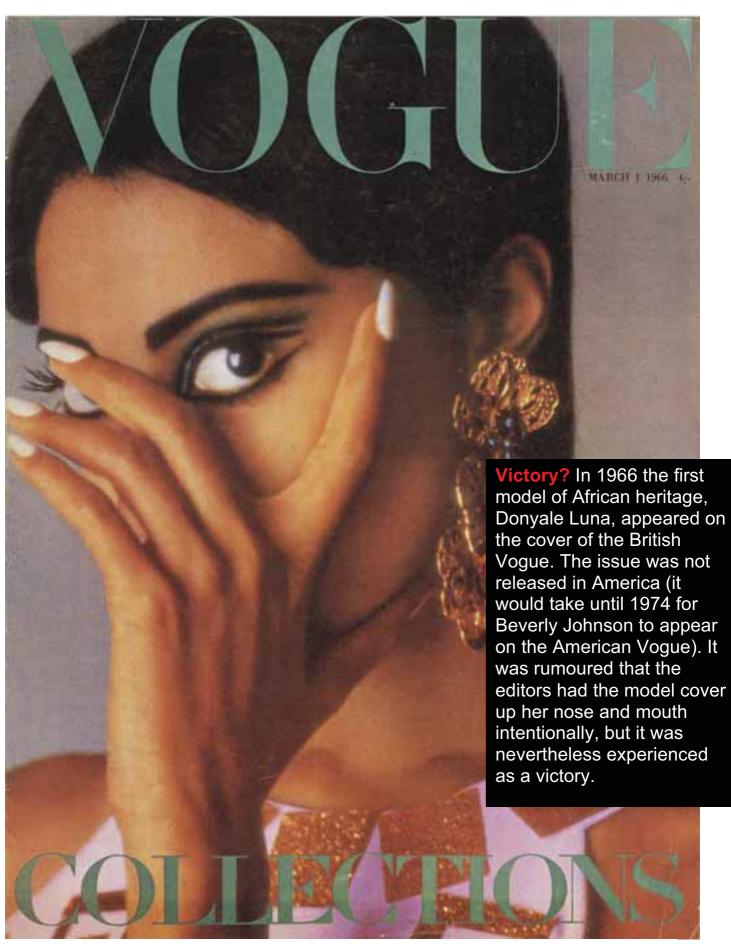
Both the Black
Parents' Movement
and the Black
Students Movement
led campaigns and
protests to clear Cliff
McDaniel's name and
were successful in
defeating the police
in the case.

More information at: http://www.georgepadmo reinstitute.org/archive/col lection/black-parents-movement

Representation: Advertising in the 1940s

Images from Gallery of Graphic Design http://graphic-design.tjs-labs.com/





Representation: Magazines http://www.vogue.co.uk/magazine/archive

Media & Headlines: Representation

London Metropolitan Archives, 1981



Protest Music: Rock Against Racism

Tom Robinson, Photograph by Syd Shelton, www.autograph-abp.co.uk

Rock against Racism The Rock against Racism movement was founded in 1976 and led to a march of 10,000 people in the spring of 1978 from Trafalgar Square to a concert in Victoria Park. Some of the bands that played at the Rock against Racism concert were Misty in Roots, Matumbi and Steel Pulse. 'Love, Music, Hate, Racism' is the modern day version of Rock against Racism.



Visit the 'Learning' page on www.hackney.gov.uk/museum to find out more about protest music in the Reggae Rebels Teachers Pack.

Education A: Teachers Against Racism

London Metropolitan Archives, 1981

TEACHERS AGAINST RACISM Volume 1 Number 1 February 1972 Price 5p

WHERE WE STAND

Teachers Against Racism came into being last summer with a handful of London teachers who were concerned about racism within the educational system, and how this was effectively destroying not only the educational opportunities of black and brown children, but their very self image, self confidence, and possibility of relating to any kind of society at all, and of course by implication, destroying any hope there might be of building a multi-racial society at any level in the future.

It was born of the gravity of the situation in the London school system, and the total lack of understanding of most white teachers of the Afro-Caribbean, African, or Indo-Pak background, and worse, the failure to understand that a black or brown child's colour, even if he is British born, is also integral to his cultural identity, his self itentity, and everything that makes him a black human being. Therefore to take the view that "black and white children are all alike to me" is a serious avoidance of the real problem, and a strain on the teacher who is forcing her or himself into that attitude, because it is not true. A black child's cultural experience is different, his social experience vis-a-vis other children is different. No white child has the experience of going into school at five and being instantly called "Blackie", "Wog", and worse, being told that he is ugly and inferior a traumatic experience for a small child, reinforced by the fact that there are pictures only of white people on the class room walls, and pictures only of white children in the books he is offered. This goes on all the way through the school system. Small wonder that the black child developes "difficulties" and that race fights break out in playgrounds all over London and major urban centres.

Teachers Against Racism feels that it is necessary to remedy this kind of situation in three major ways.

1. By the education of teachers themselves about the nature of the system, about the nature of the problems they, the teachers, have with black and brown children (and indeed the problems the children have with the teachers) and how to solve them through greater understanding and therefore greater ability to motivate the children. 2. By the introduction of black material at all levels of the education system from books and pictures at infant level to sophisticated black studies in whatever form at senior levels; and 3. By the involvement of white children in black studies, history, etc. to produce nonracist adults capable of building some kind of a decent future, and in the short term non-racist children to bring down the tensions in the school system right now.

Members' experiences have already shown that in schools where children have been exposed to black studies of any kind - be it black children going to supplementary black schools run by the black community, be it black studies within the school - race tension and race fights have notably diminished with the rising respect black children have for themselves and their own culture, and as a different spin-off, the rising respect white children have for black children.

The other major function of Teachers Against Racism is to collect and disseminate information among the teaching profession. The back page of this journal will tell you about book lists, films, and availability of information. WE NEED INFORMATION FROM YOU. WE NEED LETTERS, CONTRIBUTIONS. THIS IS YOUR PAPER. PLEASE USE IT TO AIR YOUR VIEWS AND PROBLEMS. If you read the teach-in section you will see the sort of information we need; we can also put you in touch with other people in your area, or existing groups.

We can give you suggestions about introducing material into your libraries or curricula. We can tell you how to get a black studies programme going. We are here to help you, you are there to help us and help each other. Write to central T.A.R. at 9, Huddleston Road, London N.7. Tel. 01-607-7633, and 01-607-8395.

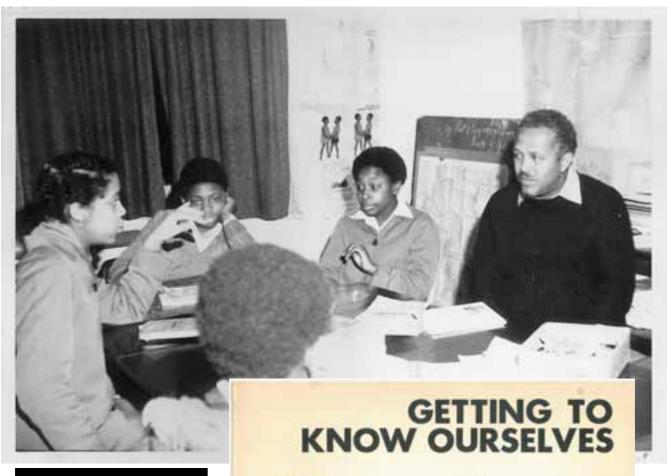
Apart from this journal we will be producing special papers on various subjects, holding meetings and conferences all over, and hopefully (depending on resources) be producing pictorial material of black people in ordinary urban situations for use in the classroom. We are currently trying to raise funds for the operation. Meanwhile we are asking people who wish to be members and receive the journal, information, book lists, and pamphlets to subscribe at a rate of £1 per year.

WE WANT TO HEAR FROM YOU WHEREVER YOU ARE. WRITE TO US. THINK OF FORMING A LOCAL GROUP AND RECRUITING OTHER PEOPLE IN YOU SCHOOL OR UNION.

1971 – teachers get together to speak out against racism in the education system, to provide support for teachers of African descent and campaign for the inclusion of African and Caribbean history and heritage in the mainstream school curriculum.

Education B: Supplementary Schools and Teaching Resources

Images courtesy of George Padmore Institute



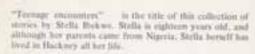
Supplementary
Schools for African
and Caribbean
children are
established
throughout Hackney
and London.

New independent publishers, like Centreprise in Hackney, were established to produce books for children with positive representations of African and African Caribbean people.



Education C: Support for Young People & the Wider Community

Centerprise Publications, George Padmore Institute

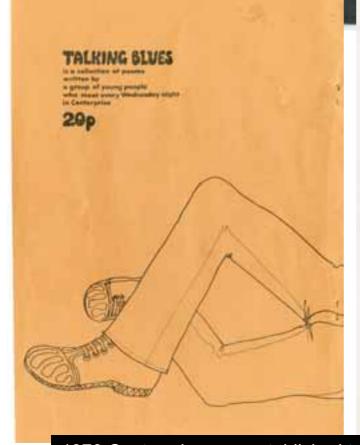


She has recently left Cardinal Pole School and is shortly poing to start a course at East Ham College of Technology studying Art.

Mick Levelock, who illustrated some of the stories, also went to Cardinal Pole Schoot and on to a Graphic Design course at East Hart Technical College. He left school in 1971 and since leaving college has worked as a library associate to Hackbey.

25 BN 0.003738-36 B

40p





This book is a collection of some of the work written by young people who have been around Centerprise between 1980 and 1982. Their ages range from between fourteen and about twenty five. Some are still at school, living at home and having to get their parents' permission to be allowed out in the evenings. Others were thrown out of school, are unemployed, have been to prison, or maybe have children of their own. Some feel that their lives are finished; others that they are only just beginning....

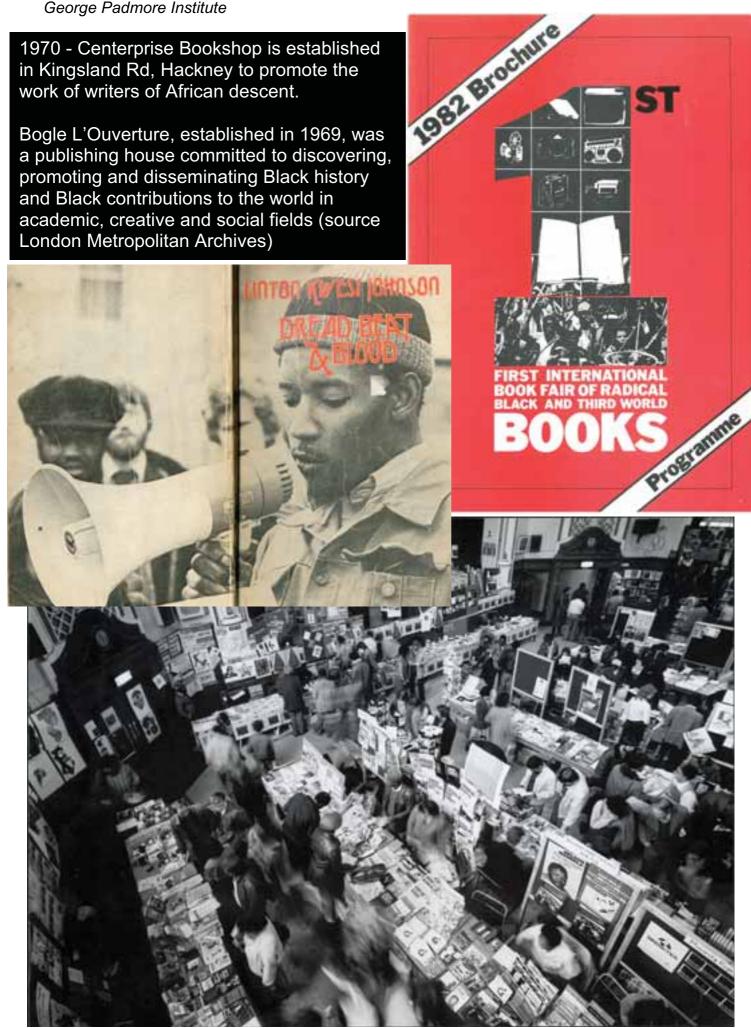
This is Centerprise's second collection of writing by young people. It is illustrated by photographs from the Centerprise Young Photographers' Group. Many of the contributors have been members of the Young Writers' Group which meets at Centerprise.



Centerprise/Hackney Elsewhere Non-net. £1.40 £1.80

1970 Centreprise was established to support young writers and publish and promote their work as well as publish positive books for children.





Patrick Vernon





Emma Davie

I took a DNA test to find the African side of my family history after some documentary research. Mitochondrial DNA tests provide invaluable data of one's chromosomal, a genetic footprint that can be matched with similar results around the world. This DNA is passed down, almost unchanged from generation to generation on the maternal line. Scientists believe that this DNA can be ultimately traced back to one woman who lived around 150,000 years ago and who is commonly referred to as 'Mitochondrial Eve' in Africa.

My result pinpointed to a village called Kedougou in Senegal. I went there to trace more of my family history, first to the 'Roots Festival' in Gambia and then on to Dakar in Senegal.

Roots give you a sense of identity. By tracing my family history I learnt a lot about myself, I felt validated, located into world history and into Britain, London and therefore Hackney. It gave me a context; migration, colonisation, globalisation. I think that if we have historical understanding of the past then we can link that to contemporary issues that face us living in Hackney today.

It's about belonging. I think we all need that sense of belonging. Young people need a sense of belonging especially in a changing, uncertain globalised world. I believe that if all young Black people could go and stand in the slave forts on the east and west coasts of Africa they would have a better understanding of their history, of what their ancestors went through as well as the significant contribution that people of African descent have made throughout world history. They would have a clearer understanding of their roots. And this might then make a real difference to the issues around violence and knife crime.

Patrick Vernon Born Wolverhampton, 1961

Toyin Agbetu

Hackne y Voices



Emma Davies

I'm a Pan Africanist. I embrace the reality that throughout world history African people have been dispersed all across the Earth. My parents were born in Africa, my wife has Caribbean heritage, because of our roots, my children, according to the census, are 'mixed race'. That's nonsense. We are all Africans belonging to a global Pan African family.

So first and foremost my primary identity is that of being an African. When anyone looks at me, that's the first thing they see. Fully embracing my identity links me to the Motherland, to history and traditions that go back to the beginnings of human kind. After that I would say I am Yoruba. I'm also a bloke, I'm a man who is a human rights activist. I'm also a Hackneyite. I was born here, I work here. I'm not planning to leave until I've done my best to challenge the inequality and prejudice caused by social maldevelopment. If culturally aware education can offer social justice and freedom for all in Hackney, then I believe we can replicate those ideas as solutions elsewhere.

My culture is not a separate part of me. It's what I breathe; it forms the very essence of who I am. Those communal traditions and rituals are engrained in my everyday life. When I was growing up I was never in any doubt as to who I was. We ate traditional foods, listened to African music, my father taught us that a good life was about family and collaboration with others, not individualism and competition. We were a bicultural entity in a world with different values and often that entity faced attacks creating pressure on it to become submerged, hidden, in order to survive.

Language remains the key. It transports culture, cements communities. It's like an island of history, an island of our Ancestors, of our achievements, our ideas, our dreams but also our tales of woe. I speak a little Yoruba to my children on a basic level but I struggle to learn to use it fluently for myself. African enslavement, colonisation or *Maafa* meant that we were taught that African languages were bad and somehow inferior to others. Even in today's Britain there's hostility directed towards those who choose to speak using our mother tongues in favour of English. Yet despite this, it remains my ambition to fully learn at least three African languages – Yoruba, Kiswahili and perhaps the ancient Kemetic tongue.

Toyin Agbetu Born Hackney, 1967

Frank Owuasu

Hackne y Voices



I came to Hackney in 1967 during the height of the Biafran civil war as a political refugee. That was a genocide that I will never forget, that remains under my skin. When we came here we witnessed aspects of underlying racism but I came here out of a war situation, seeing all kinds of horrific things where our own people treated us just as badly.

Home is England. Our children were born here. We work here, our friends are here. So for us Hackney and the African Community School is Africa. You don't have to go far to feel African. It's all around us and that's what makes Hackney so unique.

It's crucially important that we interact with other communities. Culture is transitional; if we stay locked in our culture we have to forego progress. We have a culture that segregates sexes, well I'd like to see that banished. If I picture how my mother tied me to her back and took me as a baby to the market place, I wouldn't want my wife to do that. If you take that kind of culture, when the women do the bulk of the work, well that to me is unacceptable. What I like so much about England is equality, openness. Some of those traditional African cultures are a hindrance to our own development. I've seen the infighting amongst Black youths and it's very frightening. We need to face this so if it means change, we must do it otherwise it will keep on imploding.

The key to all this is education. Everyone has a right to that. For us it's the school here – Princess May and the African School. We are proud of it, the fact that we can draw in here all sorts of different groups.

We need a strong faith in ourselves, in our community. We need a clear mind, clear thoughts. We need to be open to everybody and not judge them and most important we must be willing to listen.

Frank Owuasu Born Kaduna, Northern Nigeria, 1956

Maurice Nwokeji

Hackne y Voices

© Emma Davies



We lived in a mud hut, me and my brother and my grandmother in a beautiful village called Akuma. We were like wild kids, hunting with catapults. I was five when the war started and to me that was the way the world was. When I came to Hackney my parents seemed very strange to me. I'd never really met them or seen them. I didn't speak the language, I felt very isolated. I got knocked down quite a few times by cars. I found it really strange having to stay indoors and I'd feel hot and take all my clothes off. Because I was naked all my life I couldn't work out what all the fuss was about.

Ten years ago I had a bit of an epiphany. I became a Rasta man and somebody handed me a guitar. I discovered music; I didn't know I could write songs. Since that time I've become much calmer, I've stopped running.

I'm separate from my own people, from my own culture. Our culture has been very damaged by colonialism, we have to go and claim that back. If you've had your history stolen you're not a human being in the same way others are, you're like a tree without roots and that's not a tree at all, that's driftwood. If you don't know who you are, you have nothing to be faithful to.

I'm happy in my own skin. I'm from Hackney but I'm also from Lakoma. I'm an Ibo man but I'm also a Rasta man. I'm a musician. I'm a human being.

I come from a background of war, starvation, hatred. I was taught to hate from the age of five. I hated all my life and I don't any more. Wow! How good is that!

Maurice Nwokeji Born Akuma, Biafra, 1961

Jally Kebba Susso





There have been 74 generations of Griot musicians in my family. My child will be the 75th. I grew up with music in my house from the very beginning of my life and learnt to play the uniquely Griot instrument, the Kora. You can't become a Griot, you are born a Griot. That's my essence, it makes me who I am. I don't know anything apart from music – this is what I do and I'll do it till I die. How I play my music is very spiritual and it continues the work of my forefathers. My family passed it on to me and I will pass it on to my children.

Where is home? I don't know, you tell me. I have more friends in England than in Gambia. I've spent most of my adult life here. But the Gambia is where I was born and it will always be part of me.

I feel blessed for I know two different worlds. I have the choice to move between them and I am free in mind to go anywhere and play my music. But my favourite place is where I am at this moment.

Peace.

Jally Kebba Susso Born Banjul, Gambia, early 1980s



My home is in Hackney. I've lived half of my life in Hackney and half in Nigeria but the crucial time of growing up in my twenties and thirties and now in my forties was here. I'm happy to go home to Nigeria to see my family but I see Hackney as my home; my son was born in Hackney and knows no other place.

But my roots are not Hackney. I know where I come from and that makes me proud. I can trace my ancestors back at least four or five generations. We've got some of our heritage from America from my great, great grandmother.

She was believed to be one of the liberated slaves who decided, after the abolition of the slave trade, to trace their roots back to Africa. She would use her Benin, or Yoruba name to trace her ancestors to a town called Ifon in the South west of Nigeria. We are mixed heritage in my family, that's part of my history and that's very important to me.

Susan Fajana-Thomas Born Western State, Southwest Nigeria, 1963





African Jubilee Year marks the centenary of Marcus Garvey's birth (17 August 1887) and the launch of London Unite Against Racism

11 February 1990 After 27 years of unjust imprisonment, Madiba (Nelson) Mandela is released



1992 Linford Christie wins 100m gold medal at the Olympics 1993 Paul Ince becomes the first African Caribbean Captain of the England football team

> **1993** Teenager Stephen Lawrence is murdered by a racist mob. It takes over two decades for any convictions to be made.

Exhibitions

1989 The Other Story, exhibited at the Hayward Gallery, highlighting the suppression of artists of African and Asian descent in post-war Britain 1993 Black People and the British Flag curated by Eddie Chambers

1995 Picturing Blackness in British Art at Tate London

1997 Sensation at the Royal Academy



A United Nations report on racism and discrimination in Britain condemned how "violent action by the police against certain communities, have polarized social relations between rich and poor on the one hand, and between whites and blacks on the other"

polarized social relations between rich and poor and between whites and blacks on the other."

Calbum The Miseducation of Lauryn the UK Goldie releases Saturnz and MJ Cole, Craig David and Artful ill all win Grammy Awards.

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Can be made and poor and blacks on the other.

Can be made and poor and blacks on the other.

Can be made and poor and po 1998 Lauryn Hill releases multiple award winning album The Miseducation of Lauryn Hill and sells over 19 million albums worldwide. In the UK Goldie releases Saturnz Returns and the Garage scene produces stars like MJ Cole, Craig David and Artful Dodger. In the US Jay-Z, Will Smith and Lauryn Hill all win Grammy Awards.

Racism in UK Football



Benjamin Zephaniah publicly turns down an OBE

2005 After the London bombings the head of EHRC's Trevor Phillips gives a speech called "After 7/7: Sleepwalking to Segregation" highlighting religious, racial segregation as a problem getting worse, not better, and leading towards events like the bombings.

> 2006 Benjamin Zephaniah releases Reggae Head featuring his poem 'I Have a Scheme'



Take One Year: 1987



1987

Politics A historic year for British-African representation in British politics. Bernie Grant (originated from Guyana), Diane Abbott (originated from Jamaica), Paul Boateng (originated from Ghana) and the Asian politician, Keith Vaz (originated from India) were simultaneously elected and propelled as MP's into the House of Parliament. Upon his election Paul Boateng, announced "today Brent South, tomorrow Soweto" reflecting Pan-African concerns whilst peoples champion Bernie Grant formally entered his first parliamentary session wearing an Agbada.

Culture The London Borough of Hackney officially adopts African Jubilee Year declaration, agreeing funding for the Marcus Garvey Centenary Celebrations – the roots of Black History Month as we know it today.

Education A new range of diverse titles from publishers like Verna Wilkins' *Tamarind* enter mainstream schools.

Literature Paul Gilroy's Ain't No Black in the Union Jack is published.

Find out what else happened in 1987. BBC 1xtra has an excellent 'black history timeline' – search by year or by theme and discover what people were wearing, listening to or who they were voting for from 1960 – 1999 http://www.bbc.co.uk/1xtra/blackhistory/

African Jubilee Year: The First Black History Month in the UK

London Metropolitan Archives, 1987





Official Launch

PROGRAMME

Marking the centenary of the birth of the Right Honourable Marcus Mosiah Garvey (born 17 August 1887);

the 150th anniversary of emancipation in the Caribbean (1 August 1838); the 25th anniversary of the founding of the Organisation of African Unity (25 May 1963).

Opening of exhibition on the life and influence of Marcus Mosiah Garvey.

31 July 1987

Central Hall Westminster London SW1

African Jubilee Year: Hackney Adopts the Jubilee Year Celebrations London Metropolitan Archives, 1987

African Jubilee Year: Hackney Adopts the Jubilee Year Celebrations

London Metropolitan Archives, 1987

ONDON BOROUGH OF HACKNEY



Office of the Chief Executive

Chief Executive & Town Clerk PAMELA GORDON

Our ref MB/RR41

Your ret

17th August 1987

Telephone of 986 3123 Ext. 286
Please ask for Mark Brownlow
The Mark Brownlow

The Town Hall Mare Street

Dear Trevor Richardson,

African Jubilee Year: Marcus Garvey Centenary Celebrations

I refer to your letter of 26 June asking LSPC member-boroughs

- (i) to adopt the Jubilee Year declaration appended to that letter;
- (ii) to agree in principle to give financial support to the events described in report LSPC 166.

With regard to (i) above, the Head of Committee Secretariat has already written to Councillor Linda Bellos confirming this Council's adoption of the declaration on 29 July, in the form presented to the London Strategic Policy Committee.

So far as (ii) above is concerned, this matter has yet to be considered at the next meeting of the Council's Race Relations Committee, on 15 September.

I shall of course inform you of their decision.

Yours sincerely

Committee Clerk

Trevor Richardson Senior Committee Clerk London Strategic Policy Committee 20 Vauxhall Bridge Road London SWIV 258

African Jubilee Year: The Story Behind Black History Month

London Metropolitan Archives, 1987



'We must live, yes, we shall live. In spite of all the persecution and opposition, in spite of chattel slavery, in spite of industrial slavery, in spite of social ostracism, in spite of educational limitations, we are bound to survive. Why, we are the second strongest race group in the world numerically. We have men in the North, in the South, in the East and in the West; we have men in the central parts of the world, we have made a circuit of the entire universe. We have the language of all races, of all nations; we know of the achievements of all races, of all nations; we have taken part in the accomplishments of all peoples; we have civilization at our fingers' end; we have been in the schools of adversity and have been in the schools of prosperity for the last 500 years. With a knowledge of the past, the present, and a true conception of the future we must go forth and conquer for the glory of our race and for the freedom of Africa.'

Marenfarrer

MARC



Typeset by Greensway Harrison, pr.

1987 African Jubilee Year celebrates 100 years since the birth of Marcus Garvey, the Jamaican-born US political activist and writer.





Benjamin Zephaniah is a Rastafarian dub poet who calls himself Christian, Jewish and Muslim. Born in Jamaica but raised in Birmingham, Benjamin considers himself to be a citizen of "England and the world". Benjamin started creating poetry at age 11 but left school at 13. His first book was published when he was 22, it was called 'Pen Rhythm'.

His poem, 'I Have a Scheme' (2006), is inspired by Martin Luther King's speech 'I Have a Dream'. See Poetry Section for the full poem and more related questions. Teachers – please read poem in advance and if necessary edit/censor for younger

- Why did he write the poem?
- Have things changed since Dr Martin Luther King Jr wrote I Have a Dream?
- Have things changed since Zephaniah wrote 'I Have a Scheme'?
- Do you think racial segregation still existed in 2006 when he released the poem? (Use the timeline to see what else was happening around this time that might have inspired him)

Benjamin Obadiah Iqbal Zephaniah, Black River, Jamaica, 1958 A New Way Forward: Listen to Benjamin Zephaniah talking to Republic4UK why he turned down an OBE from the Queen: http://www.youtube.com/watch? v=f8U8J5UjaAE

Listen to Benjamin Zephaniah perform 'I Have a Scheme': http://www.movingvoices.co.uk/poems/ben/benFrameset.htm

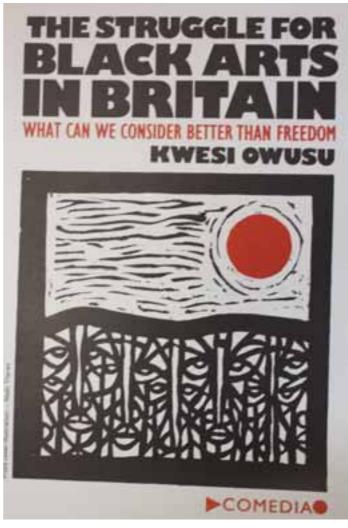
The Art Britain Ignored

Iniva (Institute of International Visual Arts), http://www.iniva.org/

Struggle In 'The Struggle for Black Arts in Britain' Kwesi Owusu looks at the cultural influence of British – African people on art in Britain in its broadest sense. He stresses for example the significance of Caribbean themed carnivals celebrated all over Britain, such as the Notting Hill Carnival and Hackney Carnival:

"In Trinidad, carnival emerged as a cultural symbol of the emancipation of black people from slavery." - Kwesi Owusu, The Struggle for Black Arts in Britain: What Can We Consider Better than Freedom. Comedia, London. 1986



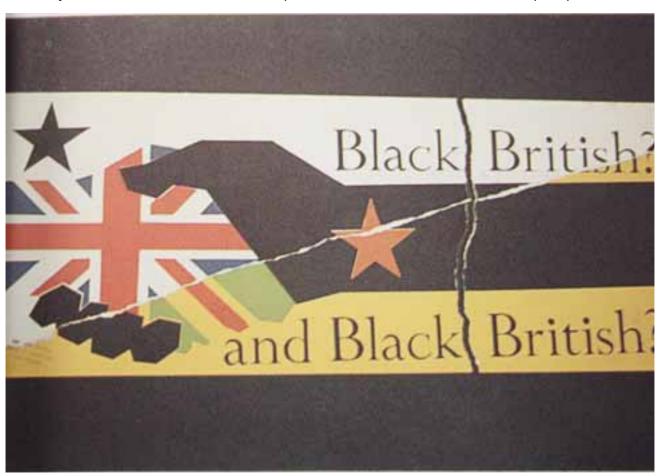


Multi-Cultural Art Scene In the 1976 report 'The Art Britain Ignores' Naseem Khan addresses the imbalance of culturally diverse artists and points out what Britain misses by rejecting a diverse art establishment:

"The assets of immigration--the acquisition of new cultural experiences, art forms and attitudes--have so far been only minimally recognised, and far less encouraged. If they were, Britain would gain a far richer cultural scene, and would moreover be giving minorities their due. Unless that happens, there is no justification for calling Britain a multi-cultural society." – Naseem Khan, 'The Art Britain Ignores', 1976

The Art Britain Ignored

Courtesy of Eddie Chambers and Iniva (Institute of International Visual Arts), http://www.iniva.org/



Exhibitions 'Black People and the British Flag', exhibition curated by Eddie Chambers, 1993 With artists such as Donald Rodney, Rita Keegan, Keith Piper, Ellie Chambers and Sonia Boyce the black British art scene established a new identity. Many African- Caribbean artists contributed to art movements during the 1970s on international levels.

Eddie Chambers curated a number of exhibitions questioning art prejudices in Britain. Among these were Shocks to the System at the South Bank in 1991, Black People and the British Flag in 1993, Picturing Blackness in British Art in 1995 at the Tate and Sensation at the Royal Academy in 1997.



British - African arts 2007-2013: Chris Ofili

More pictures and information on http://www.victoria-miro.com/artists/ 6/

Chris Ofili was established through exhibitions by Charles Saatchi and became one of the few British artists of African Caribbean descent to be recognised by the art establishment. In 1998, he won the Tu rner Prize and was selected to represent Britain at the Venice Biennale in 2003. His work explores roots, history and cultural representation bringing these issues to new



Afronirvana, 2002, (above)
Oil paint, acrylic paint, polyester
resin, glitter, map pins and
elephant dung on linen with two
elephant dung supports

The Upper Room, 1999-2002, Installation of thirteen paintings, Victoria Miro Gallery, June 2002 (below)







Yusuf Nur Awaale

I came to England in 1999 from Somalia, fleeing from civil war. I was given Indefinite Leave to Remain in the UK as refugee status. In September 2000 I studied English as a Second Language at Hackney Community College and then took my degree in Accounting and Finance at London Southbank University.

Hackney Community College was not just good for me, it was vital for my progress in this country. The teachers there were amazing; they really support people who want to achieve something in their lives. My friends there were from all over the world -Colombia, Nigeria, Ghana, Sierra Leone, Turkey, Morocco, Algeria.

In general life is so difficult for the first generation of immigrants in a new country; there are language barriers and culture shock. At first life here was hard for me. I wanted to guickly become integrated into this society and feel at home as a British citizen.

I was only able to face these challenges because of the support that Hackney Community College gave me. Now it is my time to give back to society what society gave me. That legacy I pass on to other people who need help. Not just people from my own Somali community but others. I can help people with languages and maths.

I want to keep my own Somali identity. If I don't have my own identity as a Somali how can I help others? It is important to know your roots and your history.

I want to live in this country for the rest of my life and be a role model for my children so that they can go to university here and have good careers.

Yusuf Nur Awaale Born Mogadishu, Somalia, 1977

Ahmed Bockarie Kamara

Hackne y Voices



© Emma Davies

My first impression, as somebody coming to London from a third world country to a first world country, was one of awe. I loved Hackney when I first came here. It was this melting pot of dynamism. I really thought I wouldn't meet so many people of my colour. I was surprised that it was completely different from the way I'd imagined it. It was an eye opener. I've never lived in a society so metropolitan, so mixed. It made me feel at home, more at ease, more confident about myself and my prospects.

Ridley Road market has been important to people of African descent by providing a wide range of ingredients used in various African Cuisines. This makes it one of Hackney's true cultural centres.

Open the Gate, the café below where I live, has been fantastic. If I'm being honest it's a place where I feel really accepted. It's beautiful for the community, they could have just had a restaurant there but they wanted to make it a cultural community centre. I admire them.

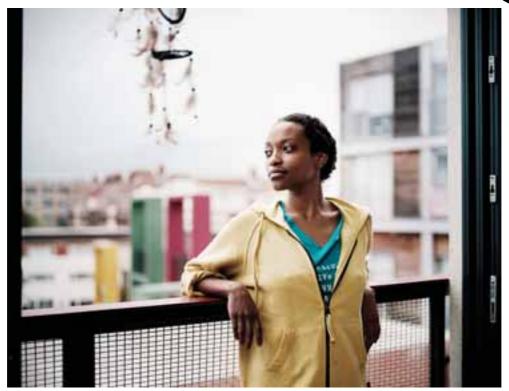
Being away from the Gambia and Sierra Leone makes me love them even more. I miss the way we used to do things, the common things that you share when you talk to other people from Africa. For example the lights would just go off and you wouldn't know when they were going to come back on again. In some rural areas there's no electricity at all, but the moonlight at night is so bright. You can sit on the veranda and tell stories and you forget you're in the dark. In the evenings we used to watch the migrating birds and they'd form these different shapes in the sky. We used to take all these things for granted and now I remember how beautiful it was.

I've got so many friends and family here. I'm loving every bit of it. I'm still learning, still soaking it up. I wouldn't change Hackney for the world right now.

Ahmed Bockarie Kamara, Born Sierra Leone, 1979

Amira Kheir

Hackne y Voices



© Emma Davies

I've been singing my whole life. Now I'm doing it professionally. I grew up with Sudanese music so it's very meaningful to me. My singing taps into different Sudanese traditions but it's not traditional in itself. I've reworked it so now it has bits of jazz, bits of my life and others. What comes out in my music is an adoption of what my family, my culture, my background passed on to me. I see it as spiritual, for as human beings we are all spiritual.

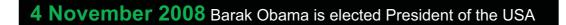
I came to Hackney in 2004. I loved it immediately and felt so at home, so comfortable. It's my favourite part of London. It reminded me of a lot of different places I've been to. It's a place of its own, a reunion of the whole world in one area.

Where I come from it's a desert climate, very dry, where the Blue and the White Nile meet. It's very beautiful. The Nile is the source of life there because it's so dry. But I'm quite fluid with the idea of home. I like travelling, meeting people but I feel connected to Africa. I need to know where I come from but I don't feel I have to stay there. It's like a tree, if you have strong roots you can branch out and reach far.

I think we have a duty to transcend culture. It's important to know what your heritage is but not to make that a barrier between you and other people. In fact to make it a bridge that helps you to get closer to people and share and come together.

I think culture should be an enabler rather than an impediment, especially as we all have different cultures. That's what I feel about Hackney; in its own little way it's an example of that.

Amira Kheir Born Turin, Italy, 1985



2008

Vogue: the first 'all black issue' sells out twice over





2009 Michael Jackson dies

2009

African and African Caribbean Design Diaspora

2013 the Royal Mail announced its decision to celebrate politician and civil rights campaigner John Archer in its 'Great Britons' stamp set for the contribution he made to public life as 'the first person of African-Caribbean descent to hold civic office in London' in 1913

2013 Hackney resident Leona Lewis is **named X Factor's best selling artist in the UK**

2013

African History Month

British - African arts Today: Yinka Shonibare

More pictures and information on http://www.yinkashonibarembe.com/

Yinka Shonibare MBE, a Hackney based British-Nigerian artist, was shortlisted for the *Turner Prize* in 2004. His mixed media work has been exhibited all over the world. In 2012 he made *Nelson's Ship in a Bottle*, for the *Fourth Plinth* on Trafalgar Square.

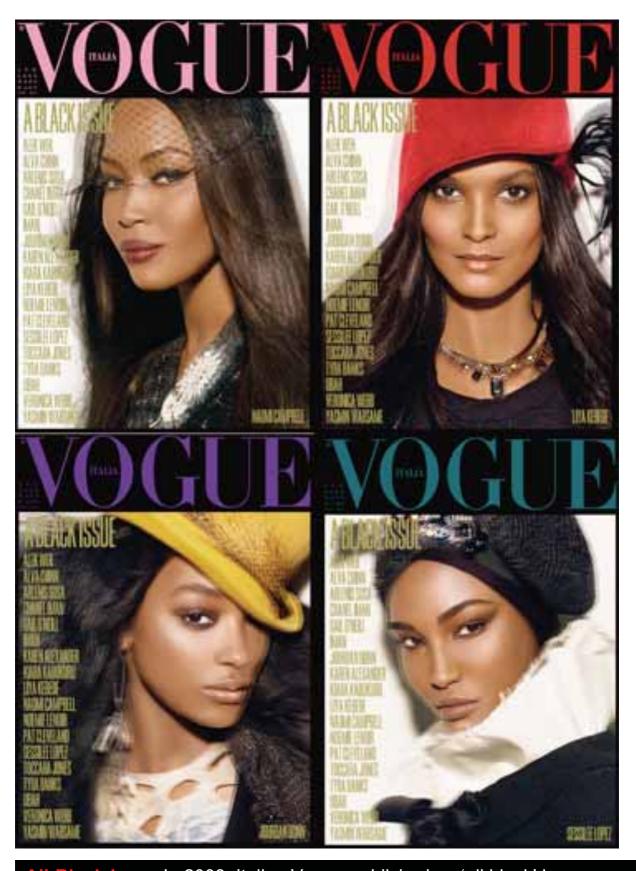
All of Shonibare's work uses traditional African textiles juxtaposed with symbols of the British Empire and colonialism. This powerful imagery aims to make the viewer think differently about 'history' and 'tradition'.



Nelson's Ship in a Bottle, Fourth Plinth, Trafalgar Square London, 2012

'For me the piece is a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of the United Kingdom.'





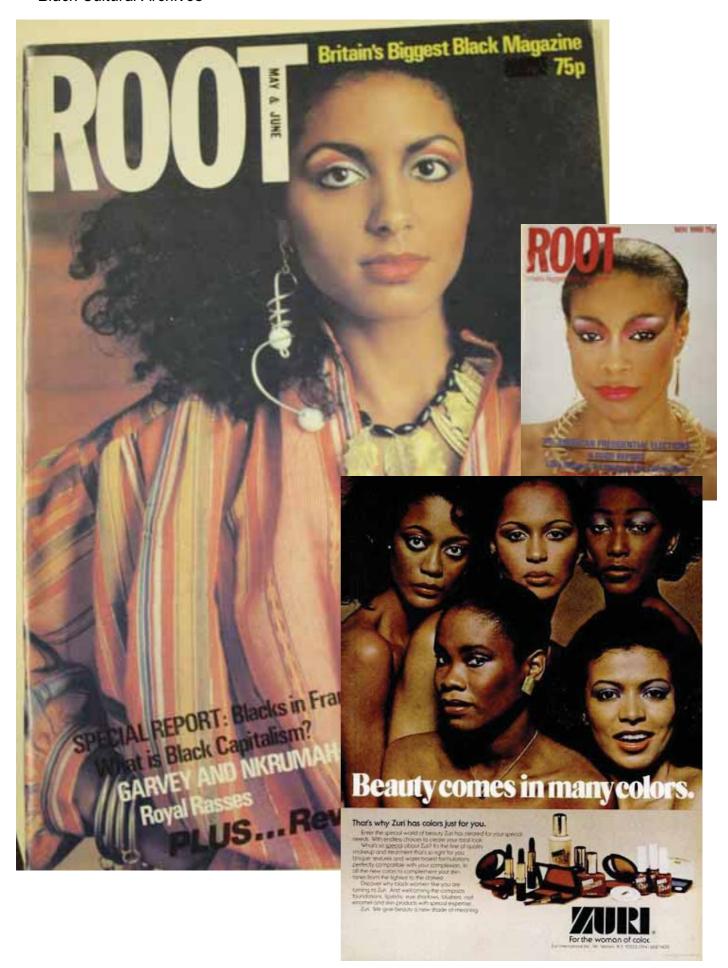
All-Black Issue In 2008, Italian Vogue published an 'all black' issue. Four different covers featuring women of African descent were released. Opinions on the issue were divided: some saw it as a victory, while others questioned not only whether the models were a good representation of African heritage, but also whether an 'all black' issue was the answer to diversifying the magazine and a solution for the structural unequal representation of models from non-Western descent.

Black is Beautiful: Flamingo, 1960s Black Cultural Archives

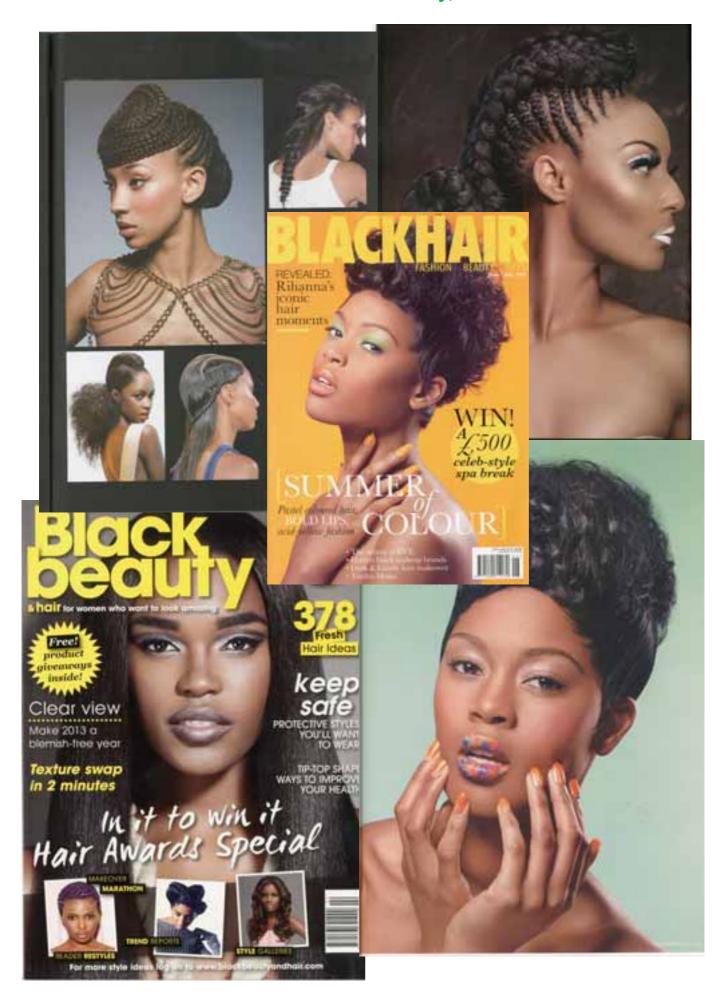


Black is Beautiful: Root, 1980s

Black Cultural Archives



Black is Beautiful: Black Hair & Black Beauty, 2000s



Worksheets

Use the worksheet templates and activity sheets to support delivery of the lessons and activities outlined in the pack.

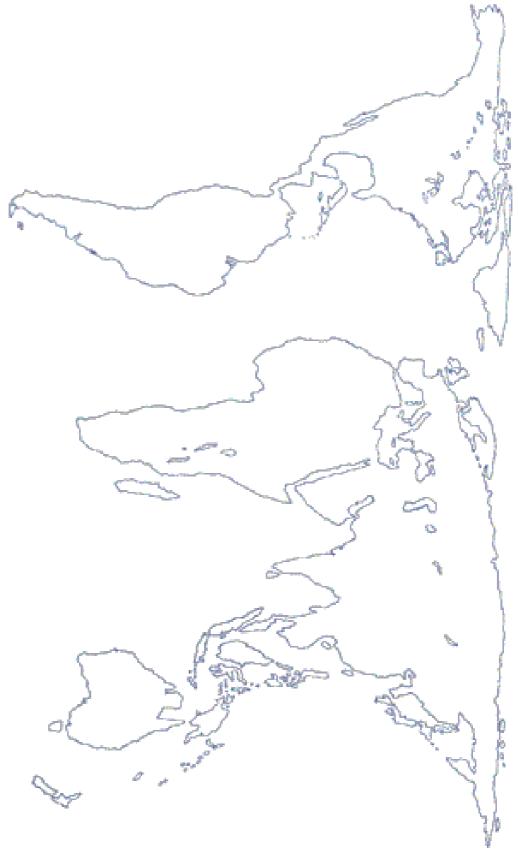
The Tree of Life by Silondile Jali



"A tree with solid roots will flower many fruits"

Silondile Jali describes herself as a "Young fresh spirit, incarnated as graphic designer who was born eThekwini (Durban, South Africa) and is inspired by all things bright and prettie". Find out more at: http://childofcolour.wordpress.com/2008/11/17/tree-of-life/

World map: Peters projection



Taken from Go Bananas! (Oxfam 2000)

World Map

understanding of their roots. And this contribution that people of African stand in the slave forts on the east globalised world. I believe that if al especially in a changing, uncertain need that sense of belonging. Young history. They would have a clearer descent have made through world through as well as the significant and west coasts of Africa they would young Black people could go and people need a sense of belonging the issues around violence and knife might then make a real difference to history, of what their ancestors went have a better understanding of their It's about belonging. I think we all

Patrick Vernon Born Wolverhampton, 1961

I wanted to keep my own Somali identity. If I don't have my own identity as a Somali how can I help others? To face these challenges you need to know who you are, you need to know your roots and your history. If you know yourself better you can therefore become a better human being. You need to work hard and learn what can help you so that you can help the rest of the community and the wider society.

Yusuf Awale Born in Mogadishu, Somalia 1977

My home is in Hackney. I've lived half of my life in Hackney and half in Nigeria but the crucial time of growing up in my twenties and thirties and now in my forties was here. I'm happy to go home to Nigeria to see my family but I see Hackney as my home; my son was born in Hackney and knows no other place.

But my roots are not Hackney. I know where I come from and that makes me proud. I can trace my ancestors back at least four or five generations. We've got some of our heritage from America from my great, great grandmother. In those days in Africa after the slave trade, my grandfather used to tell me that people wondered where she came from because she was so different from other people. She was one of the liberated slaves who decided, after the abolition of the slave trade, that she would use her Benin, or Yoruba, name to trace which country she came from. That's part of my heritage and my history and that's very important to me.

Susan Fulani-Thomas

Born in Ekiti State, southwest Nigeria in 1963

Quotes about Roots

My roots are important to me because they teach me where I have come from, what my background in the Democratic Republic of Congo is and make me be more involved in the future. I want to be a doctor and go back to my country and help out, maybe build a hospital?

Debora Ntimu Born Hackney 1994

> goat would be killed, food treating me like a queen. A woman. Nigerian, an African of being who I am, a where I'm free. I'm proud where my life began, that's and they look after me, but compound. My children are cooked and all the be pampering me and where all my relations are. I'd like to live there. That's go at least once a year. I'd in Nigeria. I love Nigeria. I for me it's Nigeria. That's for them home is Hackney; here and they are good neighbours invited into the If I go home now they'd all like to go more than that. I was born and brought up

Felicia Okpala Born Onitsha, Nigeria , 1952

A people without the knowledge of their past history, origin and culture is like a tree without roots

Marcus Garvey Born Jamaica, 1887

education through the flowering of art, literature, music and culture from elders to youth. The story tells of racism and violence but also of transformative We present a slice of their history; from grassroots to global, in poetry and protest, tokenistic affair we believe it has become today. The exhibition is also the story of journey towards a culturally rich national festival celebrating Pan-African history to the America as Negro History Week to its birth in this country 25 years ago. We chart its This exhibition is about the story of Black History Month from its 1926 beginnings in Londoner's with African heritage; those who came here and those who were born here

become politically incorrect and then shocking. We even question usage of the term The exhibition explores how language changes; how words once thought acceptable

against injustice and discrimination. empower us to learn from the past to build a future where we come together to fight And above all we look to the future. Young or old, we need the wisdom of Sankofa to

It's in all our hands to make that future.

Sue McAlpine,

Hackney Museum Sankofa Exhibition Curator 2013

Quotes about Sankofa

I'm quite fluid with the idea of home. I like travelling, meeting people but I feel connected to Africa. I need to know where I come from but I don't feel I have to stay there. It's like a tree, if you have strong roots you can branch out and reach far.

Amira Kheir

Born 1985 Turin, Italy, Originated from Khartoum, Sudan

and bad parts. Some everywhere. used to. But it was country. I liked it there there were good parts because that's what I'm Hackney. There were places were a proper Year 7. It was all right: Ghana when I was in Hackney. I went out to hard. There were flies rained, it rained really really hot and when it be in any European looked like they could places in Accra that looked better than mess, other places I go to school in

Sandra Adufa-Appeagyei Born in Hammersmith, 1996

My name is

I was born in

My parents were born in

My grandparents were born in

My great grandparents were born in

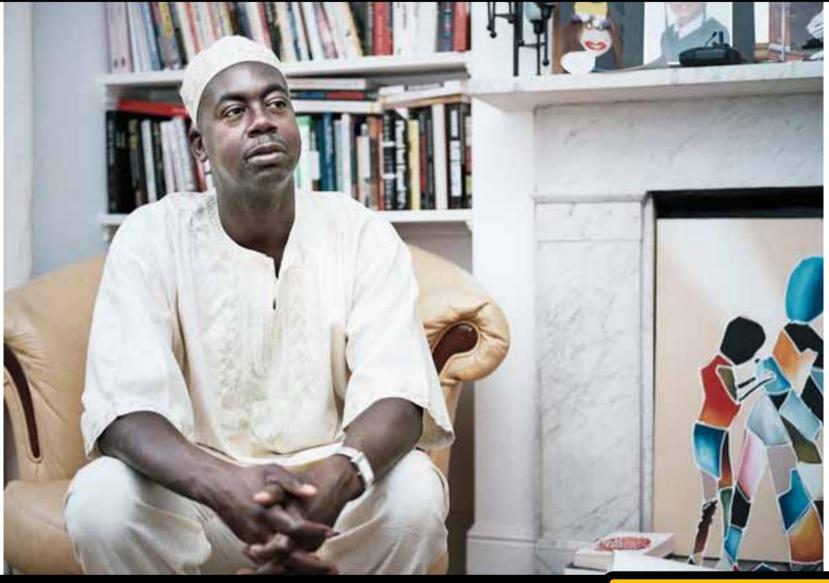
My family moved to hackney in 2000 1950s 1990s 1940s 1980s 1930s 1970s 1920s 1960s

My family moved to Hackney because

My family brought these things in their suitcase

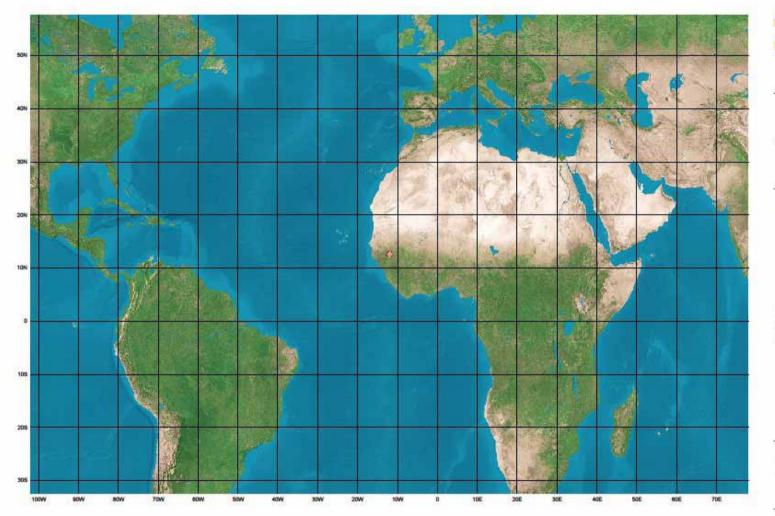
Luggage Label Worksheet

Patrick Vernon



Born Wolverhampton, 1961

Patrick Vernon Reference Sheet A



Circle size on map corresponds to number of individuals



- Your mtDNA type occurs in more than 0% of these populations
- Your mtDNA type occurs in more than 1% of these populations
- Your mtDNA type occurs in more than 5% of these populations

mtDNA Map results for PATRICK VERNON

Your mtDNA markers

16188.T, 16189.C, 16193.1C, 16223.T, 16278.T, 16294.T, 16309.G, 16390.A, 16519.C, 73.G, 146.C, 195.C

mtDNA markers are the differences between your mtDNA and the standard Cambridge Reference Sequence

Your mtDNA branch

Type L2a

The mtDNA branch ("Daughter of Eve" or "Haplogroup") is the genetic family to which your motherline belongs



Difference to your best matches

1 mtDNA marker(s)

This number shows how closely related the best matches are to your mtDNA

Your best matches in our database

1 individual(s)

Details

1 individual(s)

Mandenka tribe, E Senegal

Roots for Real / Genetic Ancestor Ltd. - PO Box 503 - Cambridge - CB1 0AN - England

Patrick Vernon Reference Sheet B

www.rootsforreal.com

I took a DNA test to find the African side of my family history after some documentary research. Mitochondrial DNA test provides invaluable data of one's chromosomal, a genetic footprint that can be matched with similar results around the world. This DNA is passed down almost unchanged from generation to generation on the maternal line. Scientists believe that this DNA can be ultimately traced back to one woman who lived around 150,000 years ago and who is commonly referred to as Mitochondrial Eve in Africa.

My result pinpointed to a village called Kedougou in Senegal. I went there to trace more of my family history, first to the Roots Festival in Gambia and then on to Dakar in Senegal.

Roots give you a sense of identity. By tracing my family history I learnt a lot about myself, I felt validated, located into world history and into Britain, London and therefore Hackney. It gave me a context; migration, colonisation, globalisation. I think that if we have historical understanding of the past then we can link that to contemporary issues that face us living in Hackney today.

It's about belonging. I think we all need that sense of belonging. Young people need a sense of belonging especially in a changing, uncertain globalised world. I believe that if all young Black people could go and stand in the slave forts on the east and west coasts of Africa they would have a better understanding of their history, of what their ancestors went through as well as the significant contribution that people of African descent have made throughout world history. They would have a clearer understanding of their roots. And this might then make a real difference to the issues around violence and knife crime.

Patrick Vernon

Patrick Vernon Reference Sheet C



Symbol: SANKOFA

Pronounced: sang-ko-fah

Literal meaning: go back to fetch it

Symbol of the wisdom of learning from the past to build for the future



Symbol: MATE MASIE

Pronounced: *mah-tee mah-see-uh* Literal meaning: *what I hear, I keep,*

I understand

Symbol of wisdom and knowledge



Symbol: HYE-WO-NHYE

Pronounced: *she –wo –n-shee* Literal meaning: *unburnable*

Symbol of toughness or resistance

Adinkra symbols

Adinkra symbols are used in West African societies, particularly by the Akan people of Ghana.



Symbol: FUNTUMMIREKU-DENKYEMMIREKU

Pronounced: fun-tum-me-rek-koo

Den- chim-me-rek-koo Literal meaning: a Ghanaian

Mythical creature

Symbol of unity in diversity, democracy or oneness of the human family despite cultural differences and diversities



Symbol: NKONSONKONSON

Pronounced: *corn-song-corn-song* Literal meaning: *a chain or a link*

Symbol of unity, responsibility, interdependence, brotherhood and cooperation



Symbol: **EPA**

Pronunciation: *eh-paw* Literal meaning: *handcuffs*

Symbol of law and justice

Sankofa Activity Sheet

Sankofa Activity Sheet

The concept of **SANKOFA** is derived from King Adinkera of the Akan people of West Afrika. **SANKOFA** is expressed in the Akan language as "se wo were fi na wosan kofa a yenki." Literally translated it means "it is not taboo to go back and fetch what you forgot".

"Sankofa" teaches us that we must go back to our roots in order to move forward. That is, we should reach back and gather the best of what our past has to teach us, so that we can achieve our full potential as we move forward. Whatever we have lost, forgotten, forgone or been stripped of, can be reclaimed, revived, preserved and perpetuated.

"Looking to the Past to Create the Future"

"Go back and retrieve."

"We must go back and reclaim our past so we can move forward; so we understand why and how we came to be who we are today."

San – to return

Ko – to go

Fa – to look

Lineage

My grandmothers were strong.
They followed plows and bent to toil.
They moved through fields sowing seed.
They touched earth and grain grew.
They were full of sturdiness and singing

My grandmothers were strong
My grandmothers are full of memories

Smelling of soap and onions and wet clay

With veins rolling roughly over quick hands

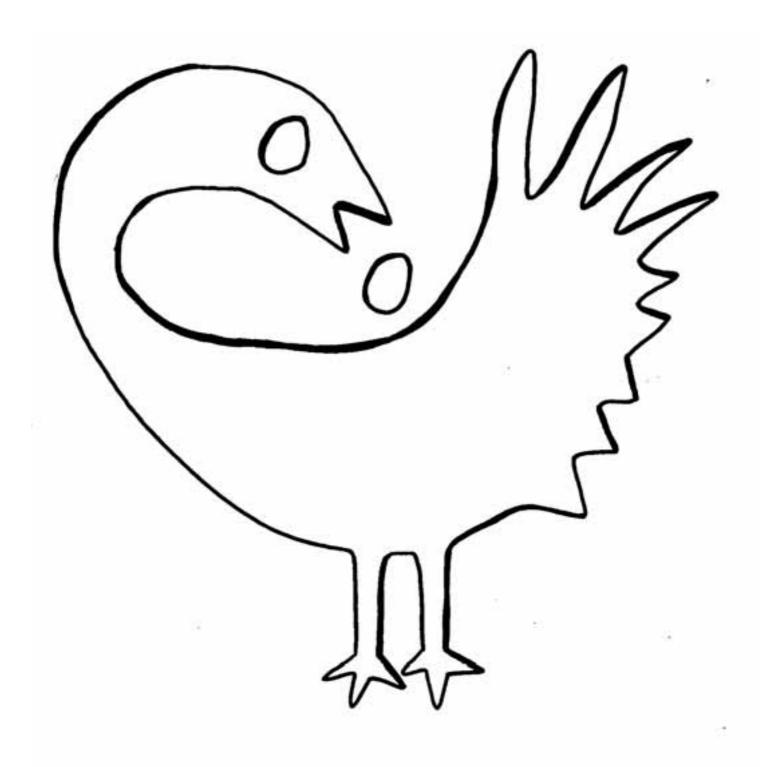
They have many clean words to say My grandmothers were strong Why am I not as they?

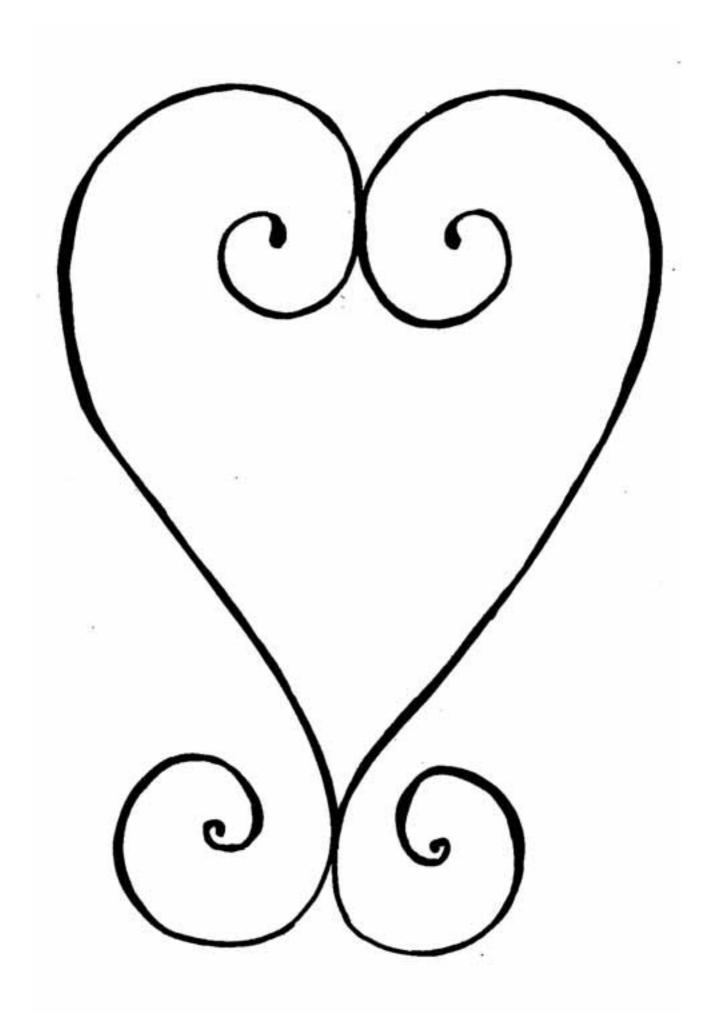
By Margaret Walker

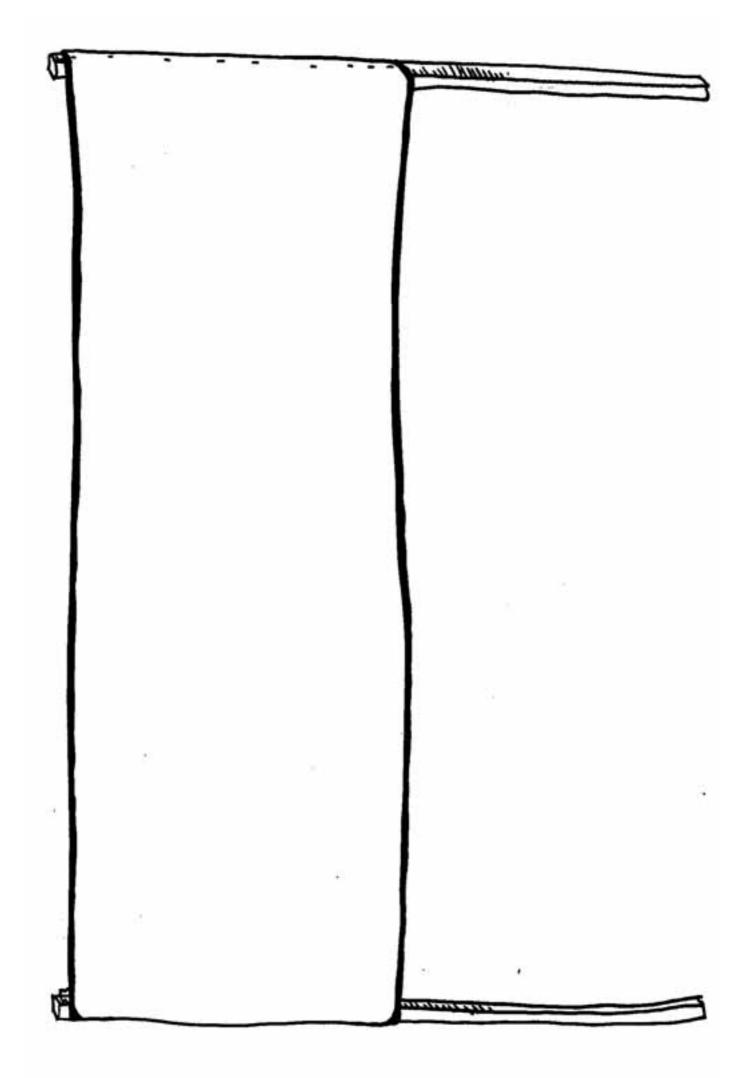


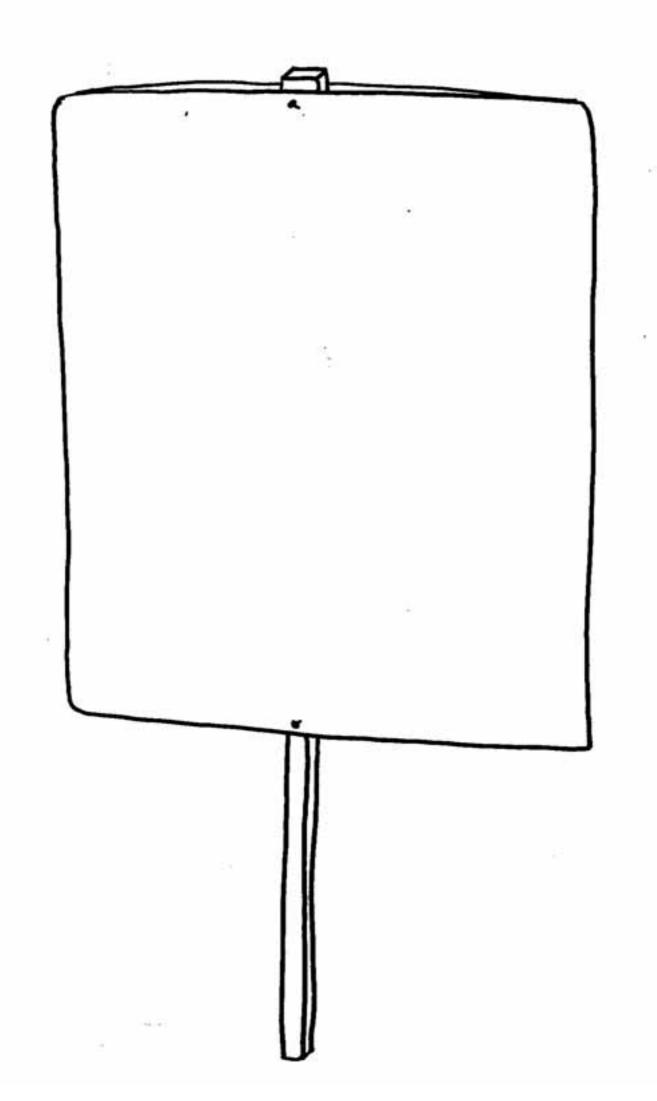


The Sankofa bird: "Sankofa" is sometimes expressed as a mythic bird that flies forward while looking backward with an egg (symbolizing the future) in its mouth. The hearth symbol is a stylised version of the bird.









Poetry Selection

The next section includes a selection of poetry, a small tip of the iceberg of the many poems written in African history. The works featured by for example Bob Marley, Zinziswa Mandela and Benjamin Zephaniah and the suggested activities and discussion points can help your children engage with The Sankofa Story.

Protest and Poetry Overview

Poetry and song lyrics have been used as a powerful tool of protest for hundreds of years. The earliest recorded examples of protest poetry are by African Americans in the 18th Century, who wrote to protest against slavery. The most famous from this time is **Phillis Wheatley**, whose poems helped inspire the early anti-slavery movement in the United States. In the United Kingdom, many poets including **William Blake**, **William Wordsworth** and **Samuel Taylor Coleridge** also used poetry to draw attention to the British role in the slave trade, helping inspire the abolition movement. Many other poets have since protested against working conditions, oppression of the poor, to speak out for women's suffrage and against the two World Wars.

Poetry is a means of expression and communication which can be disseminated by word of mouth as well as in print, making it a vital method of communicating about important issues and inspiring change. It helps us to empathise, question, and think more deeply about historical and contemporary events. It can offer comfort and solace, as well as call us to action. The most powerful protest poetry contains a combination of:

- · Criticism and exposure of oppression and suffering
- Resistance and defiance
- Solution and hope

African American Protest Poetry

African American protest poetry has played a significant role in redressing racial inequality. It has been used to draw attention to the plight of enslaved people, to highlight specific instances of injustice, respond directly to incidents. It aims to show inequality while encouraging positive transformation.

Poems included in this pack

Poems in this pack span 1865 – 2007. They have been selected for their powerful use of poetic language, their far-reaching influence, and/or their local connections. It is advised that teachers read the poems through before sharing them with your class to check for appropriate language.

- 1. Song of Liberty by George Moses Horton 1865
- 2. If We Must Die by Claude McKay Limns 1922
- 3. For My People by Margaret Walker 1937
- 4. My Country (For Mandela) by Zinziswa Mandela
- 5. Still I rise by Maya Angelou 1978
- 6. There It Is by Jayne Cortez 1982
- 7. Dread-Lock Style by Lesley Miranda
- 8. Get Up, Stand Up by Bob Marley 1986
- 9. My Instrument My Pen by Adisa 1999
- 10. Untitled by Agnes Adjoa & Akwaboah Osafo-Adu 2007
- 11. Freedom by Kemisha 2007
- 12. I Have a Scheme by Benjamin Zephaniah 2003

KS2 Poetry

Comparison Activities and Discussion Points

POEMS 1, 2 and 3 (1865 - 1937) refer to Timeline 1926 - 1967

- Poem 1 by George Moses Horton (who was known as the Colored Bard of North Carolina is a celebration of the end of enslavement in America, written by a liberated enslaved African poet. Read the poem as a class/in groups and identify all the powerful words of celebration. Is it a purely happy poem? How does the poem address the oppression and suffering which has now come to an end? Storms have subsided, "slavish land" rejoices, the desperate need for freedom.
- Poem 2 by Claude McKay Limns was written 50 years later. Compare this poem to Poem 1. Do you think the joy of liberation described by Horton has materialised? What situation is Limns describing? Being hunted like animals, being mocked, "accursed", the need to defy "monsters", the "thousand blows", many references to death, murder and dying.
- Poem 3 by Margaret Walker identifies a situation of oppression and suffering. What solution does it suggest? We must fight and kill our oppressors and die for the cause, still fighting.
- Poem 3 honours African people and their history and experience of oppression through enslavement and servitude. It is quite a long poem, so it could be divided among groups to examine and answer questions.
- How does the poet bring to life her people's experiences?
 Describes their singing, manual labour, professional lives, performance, education, poverty, social lives, raising families etc.
- How does the poet expose the oppression suffered by her people?
 Lists of hard work, mention of slave songs, feeling bewildered and bitter, experiencing poverty, death by poverty-induced illness and

- racial murder (lynching), "disinherited" "dispossessed", being "devoured" etc.
- How does she convey the joys in her people's lives, despite the oppression? Singing, playing, laughing, dancing, singing, socialising, spreading joy etc.
- Look at the final two verses in detail as a class. Margaret Walker has set the scene for transformation by identifying – and celebrating – the situation of poor black people in Southern America. The final two verses offer a solution and hope for the future. Identify all the words she uses to urge this transformation.
- Compare Walker's solution to Limns's in Poem 2.

POEMS 5 & 6 (1972 – 1982) Refer to Timeline 1967 - 1987

- Poem 4 was written by Nelson Mandela's daughter when she was 12 years old. He was imprisoned when she was a very young child, and in this poem recalls the moment he was taken away. The poem is also about life for her and her mother in his absence. Compare how the mother is dealing with the situation, to how the girl deals with it. Mother is stoic, tough and tires; daughter is confused, heartbroken and sad. When the poem was written she had no idea if and when her father would ever be released but she wishes she could offer him some hope. You could write a poem or a letter from the future to this confused and sad girl to tell her that he will be set free one day.
- Maya Angelou wrote Poem 5 40 years after Margaret Walker wrote For my People. What situation is Angelou describing? How does it compare with the situation described by Walker? Angelou is defiant from the start. Poverty is not described by Angelou, so maybe the lot of African Americans has improved? However, she details the attitude of others as an oppressive force.
- Angelou is looking back on the history of her people. Identify all the ways she describes this negative history.
- Angelou's defiance is clear right from the title, 'Still I Rise'. Find the nature metaphors she uses to show her power and defiance. Why does she need to continue to "rise"?
- In Poem 6, Jayne Cortez tells us about the need to come together to fight oppression. She is not offering hope, or a dream, or a criticism but a fact underlined by the title. How has this need to fight changed since Limns' poem written 60 years before?
- **Poem 7, Dread-Lock Style** is a celebration of a hairstyle choice, yet it is also a poem about freedom from oppression. How is oppression expressed in this poem? *Hair falling out, burning scalp:* the impact of the pressure to straighten and style hair. How does the poem celebrate the rejection of this oppression? *It's wild and therefore natural and free.*

• Poem 8 is a famous song by Bob Marley. Marley is singing about rights and fighting. How does he use words to call us all to join him in the fight? Repetition, rhyming, "seeing the light" and therefore joining him. Look at the timeline and consider what rights he was talking about at this time (1986) – what "fights" for equality were ongoing at this time? Apartheid, racism, inequality etc).

POEMS 6 – 10 (1986 – 2007) Refer to Timeline 1967 – 1987 & 1987 – 2007)

- Poem 9, My Instrument, My Pen is by a Hackney-based singer songwriter with Caribbean heritage. His pen is his 'instrument' – what kind of instrument? Percussion and music, spear and writing implement.
- The lyrics explore African and European history, culture and tradition. Find all the examples you can. *Spear, papyrus, Maat laws, Moors arriving in Europe.*
- Like the Sankofa bird, Adisa is looking back to the past to take
 wisdom to the future in this poem, using the power of words. Find
 all the references to the future you can. Future footprints, our
 children. What is the wisdom he intends to bring? Ridding the world
 of fear, ignorance and deceit.
- Poems 10 and 11 were written by in response to learning about the transatlantic slave trade and Britain's role in it. Both poems contain references to captivity, suffering and oppression. How have they also made the poems hopeful and positive? Do you think they are good examples of Sankofa?
- Poem 12 is by British performance poet, Benjamin Zephaniah. Its title refers directly to Dr Martin Luther King Jr's famous speech. He said in 1998 that he "desperately wanted to be heard and started writing about things around me." This poem begins with hope and takes the reader on a journey through the possibilities of true racial equality, specific to Britain. Identify all the places in the poem where he turns a racist stereotype around.
- Zephaniah uses humour to make very important points. How does his humour make us re-think our assumptions about race, class and gender?
- What would you like to see in a truly multicultural and equal future Britain?

 All of these poems have taken us through oppression/suffering, resistance/protest and hope/solution. They all do it in different ways, with different emotions at the fore. Which of these poems do you think best encapsulates Sankofa – looking back to the past to learn and move forwards?

KS 2 Poem-Writing Activities

1. Poetry Duets Starter

As a warm-up activity, give selected poems to pairs of students. Ask them to divide up the poem – into lines or verses – and practice, then perform the poem to the class. Ask them to dramatise the most important words and messages, or create a freeze-frame to summarise the poem's message.

2. Group 'Found' Poems Starter

Pass out a selection of texts, including poems, books, magazines and newspapers to a group of 5 students, who are the 'Readers' in this exercise. Each Reader in turn reads out a short section of their text. The rest of the class writes down any words or phrases that stand out from the read-out texts. In small groups, pupils put together their selected words into a group "found" poem within a restricted time, using the words they have written down. Each group nominates a reader to read their poem to the class. To prepare for writing Sankofa poems, use text from this pack.

OR create a group poem on the blackboard with each child contributing a word or phrase.

This will help pupils start enjoying putting words together for fun, before getting down to writing more serious pieces.

3. I Have a Dream, I Have a Scheme, I Believe

All of the poems in the selection offer a solution and/or hope for the future. This activity is best done once the class has studied one or more of the poems in depth.

Choose something from your life, from Hackney, or from the world that you would like to change for the better. Make sure it is something you feel passionate about, that you think is unjust, unfair or wrong.

OR choose something you have learned about during Black History month, from the Sankofa exhibition or your session at Hackney Museum.

Write down all the words you can think of that describe this thing. Use metaphors, similes and emotion words.

Now write down your solution to this issue, and what is needed for this solution. Write down all the hopeful words you can think of to give your solution power. Write single words and short phrases.

Using the following structure, write your poem, selecting from the words in your lists. You can make each line as long or short as you want.

```
I believe....
I wonder...
I hope....
I plan....
I believe...(repeat of line 1)
I remember...
I see...
I try...
I fear...
I remember...(repeat of line 6)
I am...
I dream...
I hope...
I feel...
I am... (repeat of line 7)
```

4. Remembrance Poem

Ask pupils to select one of the people studied during Black History Month lessons, especially those who are less well remembered by history than others – for example, Paul Stevenson. Create a poem to remember them and thank them for their contribution to a fairer world.

5. Reply Poem

Ask pupils to select one of the poems you are studying as a class. Write a letter, or a poem to the author as a reply to the poem. Encourage them to use some of the same words or language the poet used. This exercise works very well in pairs.

6. Create illustrations for your poems or for any of the poems you have studied. Use the work of artists Yinke Shonibare or Chris Ofili for inspiration.

Sankofa is a theme which can also be used to create poems with KS1 children: poetry can help them to look back to their own past, reflect on the present, and dream for the future.

You could ask the children to write their poems inside the Bird or Heart Sankofa templates included in this pack.

1. Past, Present, Future Words Generating

Generate words for each era by asking the children to:

- Recall their earliest memories and/or family stories they have heard about themselves and imagine what they cared about most as babies.
- Think about the people and things most important to them now.
- Imagine what they will do/care about when they are older.

2. Sankofa Bird One Line Poems

Show the children the Sankofa bird image and explain the meaning. Ask each child to complete this sentence:

I am the Sankofa Bird and I am flying towards the future with wisdom in my egg. When it hatches it will bring.....to the world.

3. My Life, My Dream

Using words generated in the first activity, use this poem structure for each child to create their own unique poem. The focus is on what matters most to them. It might be good to give them some examples.

When I was a baby I
When I was a toddler I
Now I am (age) I
When I am a teenager I
When I am an adult I
When I am old I

My dream	is
----------	----

4. Sankofa Slogans

Use a simplified version of our Black History Month story, or choose a poem, or a person to focus on which addresses the issue of CHANGE. Ask the children to think about something they would like to change for the better and to think of a persuasive way to say it. When they have come up with a slogan, use the banner and placard templates to write out the slogans and share them all with the class.

5. Create illustrations for your poems or for any of the poems you have studied. Use the work of artists Yinke Shonibare or Chris Offilli for inspiration.

Poem 1: SONG OF LIBERTY by George Moses Horton (1865)

The glorious plan of liberation,
Opens now, a scene of joy
Roles spontaneous thro. the nation,
Which no treason can destroy;
Lift all voices,
All the world the theme employ.

Swell the peon, sing victorious, Storms subsided, leave a peace; Liberation, O! how glorious, Start in numbers, not cease; Send the shower down, And the shower shall increase.

Lift on high ten thousand voices, Blow the trump of Jubilee; All the slavish land rejoices, Sing triumphant all are free; Sing delightful, All who live this day to see.

Dart ye angels down from glory, Let your anthems blend with ours; Freedom is a joyful story, Raise in songs selectial showers, As in Eden, Cluster in Elysian bowers.

Poem 2: IF WE MUST DIE by Claude Limns (1922)

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursèd lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

Poem 3: FOR MY PEOPLE by Margaret Walker (1937)

For my people everywhere singing their slave songs repeatedly: their dirges and their ditties and their blues and jubilees, praying their prayers nightly to an unknown god, bending their knees humbly to an unseen power;

For my people lending their strength to the years, to the gone years and the now years and the maybe years, washing ironing cooking scrubbing sewing mending hoeing plowing digging planting pruning patching dragging along never gaining never reaping never knowing and never understanding;

For my playmates in the clay and dust and sand of Alabama backyards playing baptizing and preaching and doctor and jail and soldier and school and mama and cooking and playhouse and concert and store and hair and Miss Choomby and company;

For the cramped bewildered years we went to school to learn to know the reasons why and the answers to and the people who and the places where and the days when, in memory of the bitter hours when we discovered we were black and poor and small and different and nobody cared and nobody wondered and nobody understood;

For the boys and girls who grew in spite of these things to be man and woman, to laugh and dance and sing and play and drink their wine and religion and success, to marry their playmates and bear children and then die of consumption and anemia and lynching;

For my people thronging 47th Street in Chicago and Lenox Avenue in New York and Rampart Street in New Orleans, lost disinherited dispossessed and happy people filling the cabarets and taverns and other people's pockets and needing bread and shoes and milk and land and money and something—something all our own; For my people walking blindly spreading joy, losing time being lazy, sleeping when hungry, shouting when burdened, drinking when hopeless, tied, and shackled and tangled among ourselves by the unseen creatures who tower over us omnisciently and laugh;

For my people blundering and groping and floundering in the dark of churches and schools and clubs and societies, associations and councils and committees and conventions, distressed and disturbed and deceived and devoured by money-hungry glory-craving leeches, preyed on by facile force of state and fad and novelty, by false prophet and holy believer;

For my people standing staring trying to fashion a better way from confusion, from hypocrisy and misunderstanding, trying to fashion a world that will hold all the people, all the faces, all the Adams and Eves and their countless generations;

Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs be written, let the dirges disappear. Let a race of men now rise and take control.

Poem 4: MY COUNTRY (For Mandela) by Zinziswa Mendela 1972

I stand by the gate School's Out Smoke fills the location Tears come into my eyes

I wipe them away
I walk into the kitchen
To see my mother's
Black hard-working hands
A forceful smile from
A tired face

We sit and have supper I pick up a picture of My father and look My mother turns away Tries to hide

My father left my mother In his arms He is roughly separated from her

The van pulls away
Mother watches bravely enough
I as a child do
Not understand

My heart aches
How I long to see my father
At least to hold his hand
And comfort him
Or at least to tell him
He'll be back some day.

Poem 5: STILL I RISE by Maya Angelou (1978)

You may write me down in history With your bitter, twisted lies, You may trod me in the very dirt But still, like dust, I'll rise.

Does my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I've got oil wells Pumping in my living room.

Just like moons and like suns, With the certainty of tides, Just like hopes springing high, Still I'll rise.

Did you want to see me broken? Bowed head and lowered eyes? Shoulders falling down like teardrops, Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words, You may cut me with your eyes, You may kill me with your hatefulness, But still, like air, I'll rise.

Does my sexiness upset you?

Does it come as a surprise

That I dance like I've got diamonds

At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave. I rise I rise

Poem 6: THERE IT IS by Jayne Cortez (1982)

And if we don't fight if we don't resist if we don't organize and unify and get the power to control our own lives Then we will wear the exaggerated look of captivity the stylized look of submission the bizarre look of suicide the dehumanized look of fear and the decomposed look of repression forever and ever and ever And there it is

Poem 7. Dread-Lock Style by Lesley Miranda

Me don't want no hair style Cause me don't want no hair pile Pon me bedroom floor

I say me don't want no hair style Cause me don't want no hair pile Pon me bedroom floor

I think I gonna stick to me Dread-lock style Me dread-lock style Looking wild wild wild

Dem hair gals
Putting a dunno what on yuh hair
Bunning up yuh scalp
Thinking I was born yesterday

So I think I gonna stick To me dread-lock style Me dread-lock style Looking wild wild wild

Poem 8: GET UP, STAND UP by Bob Marley (1986)

Hey, get up, stand up, stand up for your rights Get up, stand up, don't give up the fight Get up, stand up, stand up for your rights Get up, stand up, don't give up the fight

Preacher man, don't tell me, Heaven is under the earth I know you don't know, what life is really worth It's not all that glitter is gold, half the story has never been told And now you see the light, you stand up for your right

Get up, stand up, stand up for your rights Get up, stand up, don't give up a fight

You see, most people think great God will come from the sky Take away everything and make everybody feel high But if you know what life is worth, you would look for yours on earth Now you see the light, stand up for your right

Get up, stand up, stand up for your right Get up, stand up, don't give up a fight

Sick and tired of a the ism-skism game Dyin' n' goin' to Heaven in a Jesus name, Lord We know when we understand, Almighty God is a living man

You can fool some people sometimes
But you couldn't fool all the people all the time
And now you see the light, stand up for your right

Get up, stand up, stand up for your right Get up, stand up, don't give up the fight, no

Don't give up the fight, don't give up the fight Don't give up the fight, don't give up the fight

So we won't give up the fight, so we won't give up the fight So we won't give up the fight, so we won't give up the fight

You see, most people think great God will come from the sky Take away everything, make everybody feel high But if you know what life is worth, you would look for yours on earth And now you see the light, stand up for your right Stand up for your right, stand up for your right Stand up for your right, stand up for your right

Poem 9: MY INSTRUMENT MY PEN (Lyrics) By Adisa (1999)

My instrument my pen
A steel quill tied to a hunter's spear
Black blood squirts
Through Bamboo veins
Leaving tattoos on the Papyrus
Of your soul

My instrument my pen
Ebony drumsticks
Beating
Afro-beat blues
Of
Redemption Song
On Racism's taught goatskin
Head

My instrument my pen Scribing Maat Laws But they ain't new They surfaced before Like African Moors Guided by Yemanja Arriving on European shores

My instrument my pen
Daubing murals of inspiration
Of red black and green landscapes
Refocusing your image my nation
Shattering window panes
Of mental procrastination

My instrument my pen
Engraving future footprints
On our children's beach
Dousing flames of fear
Ignorance and deceit
Dunking metaphors of love
Into plain paper baskets
Like wings were attached to our feet

Poem 10: UNTITLED By Agnes Adjoa and Akwaboah Sebright Primary School, Hackney (2007)

Screams of help, sailing slaves, doom and unhappiness Inside I feel lost like a newborn bird Being separated from its family But outside I believe that there will be Freedom, happiness My instrument, my voice To set the captives free

Poem 11: FREEDOM By Kemisha from De Beauvoir Primary School (2007)

Freedom means the right to be treated equally,
To have the right to be safe and not to live in fear
To not be kept imprisoned and living in poverty, captivity.
To not suffer racial insults and to play with friends of any colour.
To love and respect is the way to freedom
I am free to make that dream a reality for all children.

Poem 12: I HAVE A SCHEME By Benjamin Zephaniah (2003)

I am here today my friends to tell you there is hope

As high as that mountain may seem

I must tell you

I have a dream

And my friends

There is a tunnel at the end of the light.

And beyond that tunnel I see a future

I see a time

When angry white men

Will sit down with angry black women

And talk about the weather,

Black employers will display notice-boards proclaiming,

'Me nu care wea yu come from yu know

So long as yu can do a good day's work, dat cool wid me.'

I see a time

When words like affirmative action

Will have sexual connotations

And black people all over this blessed country of ours

Will play golf,

Yes my friends that time is coming

And in that time

Afro-Caribbean and Asian youth

Will spend big money on English takeaways

And all police officers will be armed

With a dumplin,

I see a time

A time when the President of the United States of America will stand up and say,

'I inhaled

And it did kinda nice

So rewind and cum again.'

Immigration officers will just check that you are all right

And all black people will speak Welsh.

I may not get there my friends

But I have seen that time

I see thousands of muscular black men on Hampstead Heath walking their poodles

And hundreds of black female Formula 1 drivers

Racing around Birmingham in pursuit of a truly British way of life.

I have a dream

That one day from all the churches of this land we will hear the sound of that great old

English spiritual,

Here we go, Here we go, Here we go.

One day all great songs will be made that way.

I am here today my friends to tell you
That the time is coming
When all people, regardless of colour or class,
will have at least one Barry Manilow record
And vending-machines throughout the continent of Europe
Will flow with sour sap and sugarcane juice,
For it is written in the great book of multiculturalism
That the curry will blend with the shepherd's pie and the Afro hairstyle

Let me hear you say Multiculture Amen Let me hear you say Roti, Roti A women.

will return.

The time is coming
I may not get there with you
But I have seen that time,
And as an Equal Opportunities poet
It pleases me
To give you this opportunity
To share my vision of hope
And I just hope you can cope
With a future as black as this.

I Have a Dream Project for Hackney Schools

Kush Community Arts & Media Development



se the worksheet templates and information sheets to support slivery of the lessons and activities outlined in this section of the ack developed by **Kush Community Arts and Media evelopment**.

I Have A Dream- MLK50Inspirational Children Schools Competition

On the 28th August 2013 countries around the world joined in global celebrations commemorating the 50th anniversary of American civil rights hero Dr Martin Luther King Jr's inspirational speech *I Have A Dream*. From Monday 9th September 2013 Kush Community Arts & Media Development will be launching their brand new children's school competition in Hackney, aimed at inspiring KS2 children to write and perform their own unique positive insights into how we can all live together better; in our present day multicultural societies.

So children and schools get ready to enter the; I HAVE A DREAM MLK50 HACKNEY SCHOOLS' 'SPOKEN WORD'

COMPETITION. This fantastic competition has been specifically designed to allow KS2 children to express themselves and let their voices be heard, bolster confidence, positively influence others, gain a better understanding of multicultural society and recognise the deeds and works of Dr Martin Luther King Jr and the fact that one voice, such as theirs can stir others to change the world.

The *I Have A Dream* competition also aims to inspire children to have a better understanding of their rightful place in wider society and the eventual responsibilities that will come with that place. KS2 children will engage in fun and interactive basic learning about Dr Martin Luther King Jr, the legacy of the speech and its influence on UK civil rights which brought about the 1963 Race Relations Act and equality for all.

To further support and encourage children to enter the competition, we have arranged with Hackney Museum to hold a series of fun and interactive Public Speaking workshops throughout October 2013 (Black History Month) facilitated by professional teachers Elaine Powell and Ore Ogunbayi. Both tutors have vast experience of delivering public speaking workshops within primary schools.

To also commemorate the *I Have A Dream* 50th anniversary there will also be a Dr Martin Luther King Jr *I Have A Dream* exhibition by video production artiste Donald Harding at the Centre For Mental Health, 9 Darnley Road, Hackney E8 from 1st October – 31st October 2013. We invite schools to also come along and view this free exhibition.

How to get your school involved:

- Hackney primary schools are encouraged to support children that would like to represent their school in the speech writing competition.
- Schools and parents will be asked to film children wanting to participate performing their written piece for submission onto our dedicated competition site. Filming can be done on a mobile phone, video recorder etc.
- The speech must be no longer than 3 minutes. Recording standard should be at least 240 pixels and sound must be of a decent quality free of excessive background noise.*
- The filmed piece will be submitted to Kush and then uploaded onto the Kush You Tube page dedicated to the competition, once uploaded the video will appear on the soon to be launched MLK50.co.uk website.
- All schools, parents and children will be encouraged to access the website to view all participating entrants, engage in fun online learning activities, learn more about the man Dr Martin Luther King Jr and ultimately to 'LIKE' and add viewing numbers to their favourites performance piece.
- The three children's videos with the most "LIKES" (votes) & views will be invited to a LIVE EVENT on the evening of Thursday 12th December 2013 at the Round Chapel, Clapton, Hackney, E5.

Please contact the Hackney Museum to book your children into a Public Speaking workshop and also send an email with all relevant contact details to Kush Community Arts & Media Development to register your interest in this new and inspiring competition celebrating 50 years of *I Have A Dream*.

* Additional guidelines will be distributed at the Teachers Inset day on the 18th September. If you are unable to attend, please email us directly for a copy of the guideline.

*www.MLK50 website.co.uk will be live Friday 13th September.

Kush Contact details:

Email: mlk50competition@gmail.com
Tel: 0203 070 3200 or 07961 977 749

MLK 50 Activities: Instructions and Resources

Use the resources that follow to deliver activities that will help your learners to create their own *I Have a Dream* speeches.

I Have a Dream: PowerPoint presentation (Activity 1)

- Students to form groups of 4-5, each group to research on the internet and find information about Dr Martin Luther King Jr and his accomplishments.
- Students to collect several images of Dr Martin Luther King Jr and create a 4-5 slide Storyboard/PowerPoint presentation using the information and images they have found. Use the Dr Martin Luther King Jr Timeline to help you.

This is my Dream...Speech Builder (Activity 2)

This activity will help pupils to reflect on the ways that they dream the world could be a better place. Print copies of the activities for your class.

- Draw together everything the pupils have learnt about Dr Martin Luther King Jr to start a discussion about dreams and ways to make dreams a reality.
- Use the worksheet to write down their ideas, who inspires them?
 Are they famous or people from their own personal lives? Ask
 the children to imagine what dreams the people who inspire
 them might have had? Are they living their dreams? How? If
 not, why not?
- What dreams do the children have for the future?
 Write answers inside the speech bubble on the template describing one or more dreams they hope to make the world a better place. Using a computer, encourage pupils to change the font size, style and colour to personalise their work.

This is my Dream (Activity 3)

Write or type up your dream *I Have A Dream* poems or speeches. Decorate speeches with self portraits and pictures of people or things that inspired the work. Maybe you'd like to write the poems in the Sankofa hearts or bird templates in the pack?

npetition@gmail.com. Please include your details i.e. name, age, and elected entries will be loaded onto our MLK50 learning zone activity



Kush Community Arts & Media Development MLK50

MLK ACTIVITY 1: I HAVE A DREAM CREATE A CLASS PRESENTATION OR ASSEMBLY

INSTRUCTIONS:

- Use the internet to find information about Dr Martin Luther King Jr.
- Find several images of Dr Martin Luther King Jr.
- Create an informative and original presentation using your images and information.
- Create 4 slides in Storyboard or PowerPoint.

Title 1 – Add a title "*Dr Martin Luther King Jr.*" Add one or more images of Dr Martin Luther King Jr Add your name.

Title 2 – Early Life - Add a title called "Early Life". Add one or more images representing Dr Martin Luther King Jr's early life. Add two or more facts about his early life.

Title 3 – Most Important Accomplishments - Add a title "Important Accomplishments". Add one or more images representing his important accomplishments. Add two or more facts about his most important accomplishments.

Title 4 - Interesting Facts - Add a title called "Interesting Facts". Add one or more images of Dr Martin Luther King Jr. Add two or more interesting facts.

DR MARTIN LUT

 January 1929 -King (later to chall ael ne to

Martin Luther King Jr.) at 501 Auburn Ave. in Atlanta, Georgia

- September 1944 Martin Luther King Jr begins his freshman year at <u>Morehouse College</u> in Atlanta aged just 15
- February 1948 Martin Luther King is ordained and appointed assistant pastor at Ebenezer Baptist Church in Atlanta at age 19.
- June 1953 King and Coretta Scott are married at the Scott home near Marion, Alabama.
- December 1955 Dr. King Leads the Montgomery bus boycott 5 days after Rosa Park's is arrested for refusing to give up her seat, the Montgomery Improvement Association is formed.
- September 1958 Dr. King narrowly escapes an assassination attempt, a decade before his death.
- Aug 1963 March on Washington for Jobs & Freedom, Dr. King delivers his famous 'I Had A Dream Speech' on the steps of Lincoln Memorial Washington DC.
 - January 1964 Dr. King is named "Man of the Year" by Time Magazine, the first black American to be honored by

Time magazines.

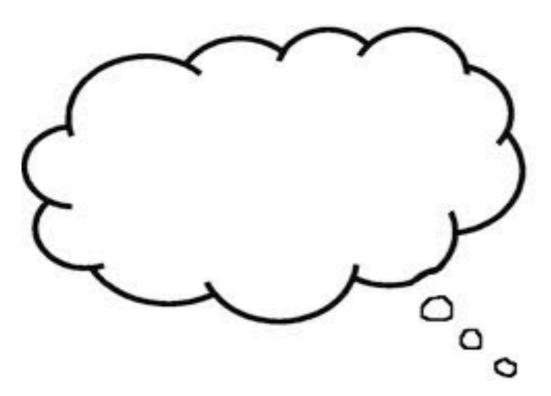
• December 1964 - Dr. King is the youngest person to be awarded the Nobel Peace Prize at age 35.

• April 1968 - Dr. King is fatally shot while standing

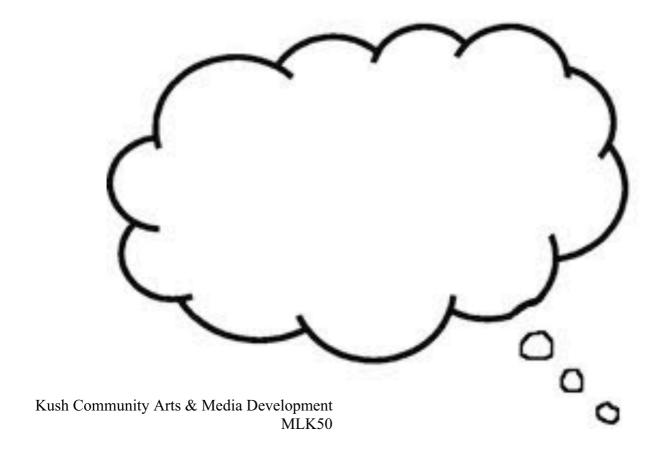


uary 1986 - Named official holiday in the United States honouring Dr. King's birthday.

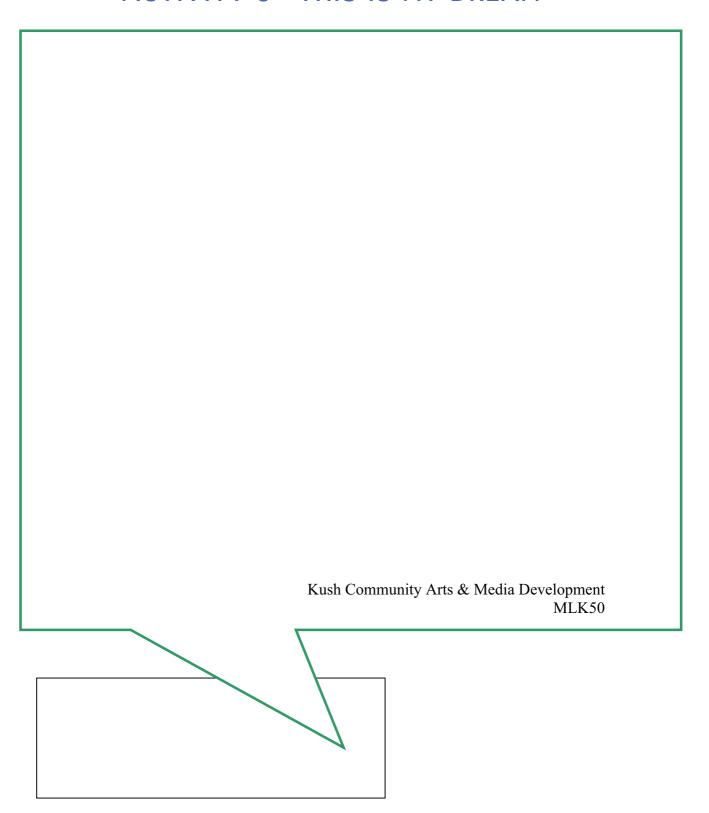
Write one thing you dream about doing this year



Have you ever had an amazing plan or a dream that came true?



ACTIVITY 3 "THIS IS MY DREAM"



Further Resources

is section provides extra information on some of the topics explored in a Sankofa Teachers Pack. Visit the recommended links to find more aterial on stories, books, music and Hackney Museum's other Teachers acks.

an Folktales

African Folk Tales by Hugh Vernon-Jackson. Eighteen authentic fables recorded as they were told by tribal members of Nigerian and other cultures complete with lively illustrations.

The Adventures of Spider: West African Folktales by Joyce C Arkhurst. The storyteller brings to life a favourite character from West African folklore- the mischievous and clever spider.

Anansi the Spider: A Tale from the Ashanti by Gerald McDermott. In Ashanti land, the story of Anansi is a beloved folk tale.

al Tales

A Twist in the Tail: Animal Stories from Around the World by Mary Hoffman and Jan Ormerod. Ten delightful stories bring together animal characters from all over the globe. Suitable for KS 1- 2 English.

Once Upon a Time In Ghana: Traditional Ewe Stories Retold in English by Anna Cottrell. A collection of original and traditional stories from Ghana.

This is the Tree: A Story of the Baobab by Miriam Moss and Adrienne Kennaway. The ancient and curious baobab tree is the centre of this book about the wildlife of the wide African plain.

We All Went on Safari: A Counting Journey Through Tanzania by Laurie Krebs. Join a group of friends as they set out on a counting journey through the grasslands of Tanzania. Along the way they encounter all sorts of animals while counting from one to ten in both English and Swahili.

re and Tradition

The Spider Weaver: A Legend of Kente Cloth by Margaret Musgrove and Julia Cairns. The story in this book is widely known among the weavers in Ghana and dates back to the mid-seventeenth century. Many patterns woven in kente cloth have significance.

Ghana (Countries of the World) by Lucile Davis. This book provides an introduction to the geography, history, natural resources, culture, and people of the West African country of Ghana.

Kente Colors by Deborah Newton Chocolate. Rhythmic verse shows the special meaning of colours and patterns while glorious paintings show kente as it is used and worn in Ghana.

lavement and Abolition

Who was Harriet Tubman? by Yona Zeldis McDonough. A biography of the 19th Century woman who escaped slavery and helped many other slaves get to freedom on the Underground Railroad. KS 1-3

The Kidnapped Prince: The Life of Olaudah Equiano by O. Equiano (Adapted by Ann Cameron).

people in Britain including newspaper extracts, paintings, prints and photographs.

Why are People Different? by Susan Meredith. This provides an introduction with lots of information to help answer children's questions about the world around them.

The Carpet Boy's Gift by Pegi Deitz Shea. Based on a true story provides ideas for activities based around modern slavery around the world.

History of the African and Caribbean Communities In Britain by Hakim Adi. A well illustrated history of this community and its contribution to life in Britain including lots of material on the British slave trade. KS 1-3

Sweet Clara and The Freedom Quilt by Deborah Hopkinson. A lovely fictional account of the people who made quilts to tell their stories, and to communicate messages to each other in slavery in America. KS 1-2

Amistad: the Story of a Slave Ship by Patricia C McKissack. This illustrated book tells the story of the brave kidnapped people onboard the slave ship who rebelled and refused to give up their freedom. KS 1-3

Amazing Adventures of Equiano by Jean-Jaques Vayssieres. A graphic novel, published in Jamaica that follows the story of Equiano from his home in West Africa, across the sea. KS 2



Hackney Museum has Teachers Packs online that are suitable for Ks1 &2 and specifically designed to support teachers learning about African and Caribbean history and heritage: http://www.hackney.gov.uk/black-history-resources.htm



Roots in Africa: We can all trace our roots back to Africa, where humanity and civilisation began. We all have a shared human experience. We all need to know our history to make sense of the world and our place in it. Use the **Our African Roots Teachers Pack** to explore Africa, Roots and Identity with your

class.



abolition.

Enslavement & Abolition: From the first slave ship to leave British shores in 1562 to the abolition of the slave trade in 1836, the resources in the Enslavement & Abolition: Objects of Resistance Teachers Pack will enable you to explore with your class the role of Britain in the transatlantic slave trade through the stories of the British and African people who campaigned for its



Windrush: Discover why people left the Caribbean and what life was like when they arrived in Hackney. Through photographs, oral histories and lesson ideas, the Windrush and Beyond Teachers Pack will help you to explore the experience of a generation of

people who left the Caribbean and settled in Hackney in the 1950s and 1960s.



Reggae Music: This pack explores the roots of reggae, its journey from Africa to Jamaica and its influence on identity, fashion and music styles. This pack includes lesson plans and a wealth of images of cutting edge reggae musicians from Jamaica, America and London taken from 1970 to 2004 by the influential photographer Dennis Morris.



Carnival: Celebrate carnival in Hackney with these full colour flashcards and information about the history of carnival.



Independence: Celebrate 50 Years of Independence for Jamaica, Trinidad and Tobago. This pack will help you deliver sessions exploring key dates in the history of the islands which led to independence.

Information about all Hackney's Black History Month activities and events can be found here:

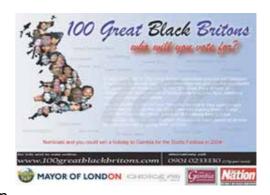
www.hackney.gov.uk/black-history-month

The Libraries have compiled an A-Z of Black Writers is available to download from here:

www.hackney.gov.uk/cl-libraries.htm

100 Great Black Britons: Every Generation 2013 Campaign Re-Launch

In 2002, the BBC devised a campaign and television series called 100 Great Britons where the public voted for Winston Churchill as the Greatest Briton of all time. Every Generation developed an alternative campaign and poll to raise the profile of the Black contribution to Britain



and to challenge the notion of 'Britishness' that excludes minority communities.

To date the list has become the most successful UK campaign to raise the profile, history and achievement of the African and Caribbean community over the last 1000 years and is still the most popular site in Britain on the black presence and achievement. 100 Great Black Britons is extensively used by schools and is recommended in the national curriculum. During Black History Season the website is visited by two million.

...but who was voted the greatest Black Briton in 2002? ...and who would you vote for in 2013?

Visit http://www.100greatblackbritons.com/ to find out and to cast your vote, and they don't have to be famous, maybe somebody in your school or community deserves recognition?





idical History of Hackney Timeline

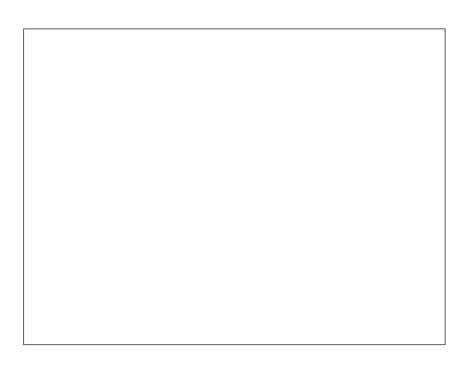
icals, anarchists and free thinkers. From er who lived in Hackney in 1700 to Antial on Hackney Downs in 1992, this timeline kney and contains a few unsavoury truths

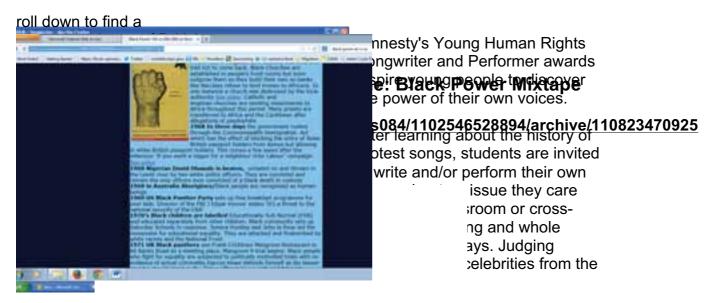
946-50 meetings of Mosely's post-war British it Ridley Road? ...or that the National Front ern Street in 1978?

...no, neither did we. And how did the people of Hackney respond? Find out by viewing the timeline in full at: http://hackneyhistory.wordpress.com/

Music, Fashion, Culture... BBC 1xtra

http://www.bbc.co.uk/1xtra/blackhistory/





est Songs Le //www.amnes

rotest songs:

Amnesty International: Young Human Rights Songwriter and Performer Awards

http://www.amnesty.org.uk/content.asp?CategoryID=12455

Google" Custom Search

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How to teach Black History Month

On the Guardian Teacher Network this week you can find useful resources linked to Black History Month



Emily Drabble
The Guardian, Monday 26 September 2011 20.30 BST



South African President Nelson Mandela during his inauguration in 1994. Photograph: Walter Dhladhla/AFP/Getty Images

October is Black History Month, when schools and organisations will be focusing on the achievements of great black people in history and today. The month has also become a time to look at wider "political" black issues of equality, for example LGBT and travellers' rights.

On the Guardian Teacher Network, we have a wide range of resources to help investigate Black History Month in class or at home.

For primary school-aged children, we have an introductory lesson to Nelson Mandela from the Citizenship Foundation's Go-Givers team.

There are some new teaching resources that make use of the archives of the former British Empire and Commonwealth Museum. Suitcase stories is a resource aimed at upper primary school-aged students exploring stories of migration and the search for a better life, including archive photographs and audio. Teachers can also book out loan boxes of real archive material and handling objects for a small fee on a variety of subjects including the slave trade.

The People's History Museum has a pack on immigration and racism that links to their Living History workshops, but can also be used as a standalone resource.

For a great introduction to Black History Month heroes, see the Guardian's black history month microsite **http://www.guardian.co.uk/uk/blackhistorymonth**, including this very useful timeline of events in black history over the last 2,000 years.

Black History Month goes beyond history, and an interesting approach for teachers and young people might be to look at current campaigns.

The Show Racism the Red Card campaign has grown from focusing on racism in football to a far wider tackling of the issues in society. They have developed a range of powerful education packs that highlight the causes and consequences of racism and help teachers to equip their pupils with a range of skills to challenge prejudice. There is also a thought-provoking pack especially written for trainee teachers.

The Guardian Teacher Network also has history lessons for 14- to 16-year-olds on the implementation of apartheid and the end of apartheid http://teachers.guardian.co.uk/ViewLesson.aspx?id=2351, which will help children to understand the impact of petty apartheid laws on the lives of ordinary people through an examination of primary sources including newspapers and oral accounts.

Check out the Taking Liberties interactive by the British Library, which takes secondary school-aged children and adults through the UK's 900-year-old struggle for rights and freedoms – from the suffragettes to the Black Panthers – a struggle that continues today. The interactive puts the user into the centre of some of today's most contentious human rights issues using 3D graphics and is sure to lead to classroom debate on how to balance order in society with individuals' right to freedom. Teachers' notes can be downloaded and there is an interactive. The Association of Citizenship Teachers (ACT) works hard to help the teaching of citizenship in school, giving practical advice and best-practice recommendations.

The GTN offers more than 70,000 pages of lesson plans and interactive materials. To see and share for yourself go to **teachers.guardian.co.uk**. There are hundreds of jobs on the site and schools can advertise free: **schoolsjobs.guardian.co.uk**

Source: The Guardian,

http://www.theguardian.com/education/2011/sep/26/black-history-month-resources

100 Great Black Britons 2013 Campaign Re-launch

In 2002 the BBC initiated a campaign and television series called 100 Great Britons. The public voted for Winston Churchill as the *Greatest Briton of All Time*.

Every Generation developed an alternative campaign to raise awareness of the contribution of people of African heritage to Britain and to challenge this exclusive notion of Britishness. In February 2004 the public voted for Mary Seacole as the Greatest Black Briton.

To date this list has become one of the most successful UK campaigns to raise the profile and history of the African and Caribbean community over the last 1000 years. The website is still the most popular site in Britain on the presence and achievement of people with African heritage.

The campaign is being launched and nominations are wanted for inclusion in an up to date list for voting in the spring of 2014

Please nominate your favourite historical or contemporary s/hero or champion from any discipline or sector. He or she does not have to be famous, just someone you feel deserves recognition. Further details on the launch of the nominations process from the 1st of October see details on wwww.everygeneration.co.uk

100 Greatest Black History Books

A list of 100 Greatest Books was compiled by Robin Walker, the author of 'When We Ruled', in partnership with Every Generation Media. The following are some reading suggestions from the list that relate to the Sankofa exhibition. Visit www.whenweruled.com to find out which book is on number 1.

- 23. Cheikh Anta Diop, *African Origin of Civilization: Myth or Reality?* US, Lawrence Hill Books, 1974
- 39. Peter Fryer, *Staying Power: The History of Black People in Britain,* UK, Pluto Press, 1984
- 54. Maulana Karenga, *Introduction to Black Studies*, US, University of Sankore Press, 1982
- 73. Walter Rodney, *How Europe Underdeveloped Africa*, US, Howard University Press, 1974
- 76. J. A. Rogers, Sex and Race: Volumes I III, US, Helga M. Rogers, 1968
- 91. Ivan Van Sertima ed, *Blacks in Science: Ancient and Modern,* US, Transaction Publishers, 1983
- 99. Eric Williams, Capitalism and Slavery, UK, Andre Deutsch, 1944
- 101. Robin Walker, When We Ruled, UK, Every Generation Media, 2006
- 102. Hilary McD. Beckles, Britain's Black Debt: Reparations for Slavery and Native Genocide, Jamaica, University of the West Indies, 2013
- 103. Marcus Garvey The Philosophy and Opinions of Marcus Garvey Vol1 &2 (1923)

ckground Information about Kush Community Arts and Media Development – the organization running the MLK50 project at Hackney Museum www.MLK50.co.uk

preneur Marlon Palmer was born in Tottenham; Haringey and grew up around the streets ckney, East London after deciding to change his life around for the better in 1998 he ded the film promotion & exhibition company Kush Promotions, from this he also launched tush Film Club." Marlon's drive and ambition lead him to be recognised as the leading endent Marketing/PR & Film Exhibition Specialist of black- urban films in the UK.

always Marlon's ambition to give back to the community and in 2001 he moved to the in borough of Hackney and expanded his business by setting up not for-profit isation 'Kush Community Arts & Media Development'. That year he also created and oped the highly regarded video production training course "A Bridge to Normal Living" with tention of equipping disadvantaged young people with the necessary career and personal opment skills to gain employment within the UK film/media industries. 'A Bridge To al Living' was successfully funded over a 3-year period by the Hackney Community of Team, local businesses and the Metropolitan Police. Through Kush Community Arts & Development other community initiatives like the Black History Month film festival ts & Sounds From The Past", was also successful; and Kush was able to exhibit new ational films over a 3-year period at the Rio Cinema in Dalston, East London. Kush has rganised youth talent shows, music production courses and engaged in gun & knife crime ves in a number of UK regions using film as a tool to educate and stimulate debate d the lives of our young people.

Mission Statement

ush Media Group including subsidiaries Kush Promotions & PR Ltd & Kush Community Media Development has for the last 15-years been dedicated to providing disadvantaged people with unrestricted access to video production training along with career opment opportunities; whilst also utilising business initiatives like the renowned Kush 'Film Jue' to create a much needed International Marketing/PR & Film Exhibition platform for filmmakers. We believe our continued efforts aid all to gain access to new & exciting ational film content, which is not readily accessible through mainstream media channels. ur ongoing mission to further develop our much-needed International platform along with development opportunities for the disadvantaged for the ultimate benefit of showcasing / diverse urban film/TV entertainment.

now Kush is to reveal where you have come from, which will tell you where you are going nlighten you to why you are here". (Marlon Palmer 2001)

1: making a difference in the community; since 1998!"

re information Contact: Kush Community Arts & Media Development PO BOX 33899, Hornsey, N8 OYX | Tel: + 44 (0) 203 070 3200 | Mobile: + 44 (0) 7961 977 749 Email: info@kushfilms.com | kushfilms.com Not-For-Profit Community Organisation



This pack was researched, written and compiled by Hackney Museum's Learning Team Emma Winch, Emily Jost and Ceciel Brouwer

This exhibition was put together by curator Sue McAlpine and guest curators Toyin Agbetu and Patrick Vernon - both live in Hackney. Both are of African descent. Both are passionate and committed in the fight against injustice and discrimination. Hackney Museum would like to thank them for their dedication both to Hackney and to its Museum.

We would also like to thank the following for their invaluable help:

George Padmore Institute **Hackney Archives Black Cultural Archives London Metropolitan Archives** Hackney Empire Iniva Institute of Race Relations Bishopsgate Institute Lambeth Libraries Brent Museum & Archives Hackney People's Press Black Heritage Mark and Lakwena Maciver of Bros with Fros Brian Dowling of BD Images Bill Edwards and Colin Chapman of Hackney Print Elena Thoma

Marlon Palmer, Eboni Addoh, Sidonie Hawthorne, Lamar Ferguson Palmer, Donald Harding, Elaine Powell of Kush Community Arts and Media Development

We would also like to thank all those who gave objects, memories, stories and photographs. We have tried to credit all photographers but in some cases we have not been able to find copyright details.

We would especially like to thank the Roach family and the Levy family



Never feel alone
I am by your side
Robert lost his life to save a soul
Never walk away from what you know in your heart is true
Stand up for what you believe in and the world will believe in you

Robert Antonio Levy Believed in peace 1987-2004

This exhibition is dedicated to all those in Hackney who are committed to fighting injustice and inequality and to those who have died in that cause