

The Voyage of Slaves in the Transatlantic Slave Trade

Overview

Between 1450 and 1850 at least 12 million Africans were taken across the notorious Middle Passage of the Atlantic, mainly to colonies in North America, South America, and the West Indies. In this lesson, students will explore the Transatlantic slave trade through multiple mediums – reading, art, poetry, etc. They will then independently research and analyze five areas of the Transatlantic slave trade: Triangle Trade; Capture; Middle Passage; Plantation Life; and Rebellion. Students will creatively interact with and display what they learn by creating a class mural on these subjects.

Grades

5

North Carolina Essential Standards for 5th Grade

- 5.H.1.3- Analyze the impact of major conflicts, battles and wars on the development of our nation through Reconstruction.
- 5.H.2.3- Compare the changing roles of women and minorities on American society from pre-Colonial through Reconstruction.
- 5.G.1.4- Exemplify migration within or immigration to the United States in order to identify push and pull factors (why people left/why people came).

Materials

- “Focus on the Slave Trade,” article and worksheet attached (to be assigned for homework prior to lesson)
- “The Dutchman,” by Moyo Okediji; image attached
- “The Middle Passage,” by Robert Hayden; poem attached
- At least 5 pieces of large poster paper (one per group)
- Art supplies such as colored pencils, markers, crayons, construction paper, glue, tape, etc.
- National Archives Analysis Worksheets, attached
- Research materials, such as computers with Internet access and printers; World History textbook(s); access to the library for encyclopedias and other books dealing with the Transatlantic slave trade; etc.
- Mural Presentations Notes Sheet, attached

Essential Questions

- How can art tell a story?
- What was the Triangle Trade Route?
- How many Africans were affected by the Transatlantic slave trade?
- What was the Middle Passage? What was the journey across the Atlantic like for enslaved Africans?
- How did Africans retain their culture and create new cultures while enslaved?

Duration

- 60-90 minutes for initial lesson and project description
- Teachers should use their discretion regarding how much class time they can devote for students to work on the mural project, but the following minimums are recommended:
 - o At least 45 minutes of class time for research (teachers should schedule time in the Media Center in advance)
 - o At least 45 minutes of class time for students to combine their work and create their mural panel

- o At least 45-60 minutes for presentations of murals

Student Preparation

- Students should have a basic knowledge of the Transatlantic slave trade. When studying such material, some of the images and stories of the brutality of slavery can be disturbing. It is important students are prepared to respectfully address such history.
- Have students read the attached BBC article “Focus on the Slave Trade,” and answer the attached handout for homework the night before leading this lesson.

Procedure

“The Dutchman”

1. As a warm-up, project (or copy and hand out) the attached image, “The Dutchman.” (Do not share the title yet.) Tell students to spend a few silent moments critically viewing the mural. As students ponder the image, tell them to take out a sheet of paper and have them respond to each of the following questions (give students time after each question to get their thoughts on paper before moving on to the next question):
 - What do you see? Begin by writing down general observations regarding this mural. (This might include shapes, colors, symbols, etc. Encourage students to refrain from interpretation at this point.)
 - What emotions do you feel while considering this image?
 - What do you think this mural might be about? What message is the artist trying to convey? What evidence makes you think this?
 - If you were to give this image a title, what would it be?
2. Optional: Once students have had ample time to consider and respond to the questions, instruct them to partner up with a classmate for a “Think-Pair-Share” session in which they share their thoughts on the mural. Tell students to additionally consider how their answers were similar or different as well as things they may have noticed that their partner did not. (If time does not permit for “Think-Pair-Share,” continue to Step 3 and discuss as a class.)
3. First ask several students to share their titles out loud. Then allow a few student volunteers to share their interpretation of the image. Given the richness of the image, teachers may want to give students the option of walking to the wall where the image is projected and allowing them to point out particular sections they refer to in their interpretation. Finally, refer students back to their homework from the previous evening (see “Student Preparation” above) and ask them to share how the article they read, “Focus on the Slave Trade,” relates to the image they have been examining.
4. Once students have had ample time to discuss their interpretations, as well as review their homework reading, share the actual title of the mural with students, as well as some background information about the art, such as:
 - This piece, titled “The Dutchman,” is by Moyo Okediji (1995), who is an artist from Nigeria. He painted this after a trip to the United States. Generally, the painting is interpreted to be about Africans and the Transatlantic Slave Trade. It was also inspired by “Middle Passage,” a poem by Robert Hayden.
 - This painting may signify Okediji's own psychic reconnection to his long, lost ancestors strewn across the Atlantic and to those who survived in the New World.
 - The mural is rich in symbolism and there are components of it that pop out upon second glance. For example:
 - o Slave trader smoking a pipe and holding a gun in upper left hand corner
 - o Ship called “the Dutchman” is in the upper right corner
 - o Color blue is prominent to symbolize the Atlantic Ocean and also the pain or “blues” of slavery
 - o The man in the middle of the painting is turned upside down to represent the effect the slave trade had on many Africans

The Middle Passage

5. Keep the image projected and instruct students to again focus on it. While doing so, ask several students to do a choral reading of the attached poem, "The Middle Passage," which inspired Okediji's mural. (Only the first part of the four-part poem is attached. Teachers interested in using the entire poem can simply search the title to access the remaining parts.) Teachers may want to assign student readers prior to this moment so that they are prepared and ready to launch into the reading at this point. If class time is limited, teachers can also cut the poem into numbered excerpts for students to read from, choosing only the most illustrative parts of the poem to share with the class.)

Teachers can give the class the option of sketching images that come to their mind while listening to classmates read aloud. As the poem presents a very vivid picture of the Middle Passage, teachers whose class time permits may also want to copy and distribute the poem for students to follow along, or instruct students to read in partners before discussing the questions below.

6. Once the class has listened to a dramatic reading of the poem, or read it in partners, discuss the following questions. After hearing student responses to each question, teachers can give students additional information regarding the subject matter brought up. (See also Carolina K-12's power point, "Voices from the Trans-Atlantic Slave Trade" for additional background information on this subject.)

- What images were described in the poem that struck you or still stand out in your mind?
- How does the poet depict the Middle Passage? What message is Hayden conveying when he writes, "Middle Passage: voyage through death to life upon these shores"?
- o Additional information to share with students: "The Middle Passage refers to the forcible passage of African people from Africa to the New World, as part of the Atlantic slave trade. Ships departed Europe for African markets with commercial goods, which were in turn traded for kidnapped Africans who were transported across the Atlantic as slaves; the enslaved Africans were then sold or traded as commodities for raw materials, which would be transported back to Europe to complete the "triangular trade". The term "Middle Passage" refers to that middle leg of the Transatlantic trade triangle in which millions of Africans were imprisoned, enslaved, and removed from their homelands.

Traders from the Americas and Caribbean received the enslaved Africans. European powers such as Portugal, the United Kingdom, Spain, France, the Netherlands, Denmark, Sweden, and Brandenburg, as well as traders from Brazil and North America, all took part in this trade. An estimated 15% of the Africans died at sea, with mortality rates considerably higher in Africa itself in the process of capturing and transporting indigenous peoples to the ships. The total number of African deaths directly attributable to the Middle Passage voyage is estimated at up to two million; a broader look at African deaths directly attributable to the institution of slavery from 1500 to 1900 suggests up to four million African deaths." (Source: http://en.wikipedia.org/wiki/Middle_Passage)

- What were the various references to death described, or references to various dangers that might result in death? (for example: sharks, weapons, starvation, suicide, leaping into water, "their moaning is a prayer for death, ours and their own", sickness, going mad, perishing, etc.)
- How is the passage across the sea described? What is the experience like of those enslaved who are chained in the bowels of the ship? (Teachers may want to ask a student to re-read the end of part I.)
- o Additional information to share with students:

The African slave boarding the ship had no idea what lay ahead. Africans who had made the Middle Passage to the plantations of the New World did not return to their homeland to tell what happened to those people who suddenly disappeared...More than a few thought that the

Europeans were cannibals. Olaudah Equiano, an African captured as a boy who later wrote an autobiography, recalled:

- ‘When I looked round the ship too and saw a large furnace of copper boiling, and a multitude of black people of every description chained together, every one of their countenances expressing dejection and sorrow, I no longer doubted of my fate and quite overpowered with horror and anguish, I fell motionless on the deck and fainted. . . . I asked if we were not to be eaten by those white men with horrible looks, red faces and long hair?’

The slaves were branded with hot irons and restrained with shackles. Their "living quarters" was often a deck within the ship that had less than five feet of headroom -- and throughout a large portion of the deck, sleeping shelves cut this limited amount of headroom in half. Lack of standing headroom was the least of the slaves' problems, though. With 300 to 400 people packed in a tiny area -- an area with little ventilation and, in some cases, not even enough space to place buckets for human waste -- disease was prevalent. According to Equiano, ‘The closeness of the place, and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocated us. This produced copious perspirations, so that the air soon became unfit for respiration, from a variety of loathsome smells, and brought on a sickness among the slaves, of which many died.’

Faced with the nightmarish conditions of the voyage and the unknown future that lay beyond, many Africans preferred to die. But even the choice of suicide was taken away from these persons. From the captain's point of view, his human cargo was extremely valuable and had to be kept alive and, if possible, uninjured. A slave who tried to starve him or herself was tortured. If torture didn't work, the slave was force fed with the help of a contraption called a *speculum orum*, which held the mouth open.” (Source: <http://www.pbs.org/wgbh/aia/part1/1p277.html>)

- If using the additional sections of the poem, additional discussion questions include:
 - o Section II talks of kings with vanity and greed. What is this section referring to?
 - o Part III refers to the Amistad. What do you already know about the Amistad? According to the poem, what took place? The voice speaking in this passage says, “It sickens me to think of what I saw, of how these apes threw overboard the butchered bodies of our men, true Christians all, like so much jetsam.” Who do you imagine this observer is? What is ironic about his comment?
 - Additional information to share with students: The Amistad was a ship that was “the scene of a revolt by African captives being transported from Havana. When they took control of the ship in July 1839 and were later captured by the United States Navy, *La Amistad* became a symbol in the movement to abolish slavery. The ship was taken under control by the United States, resulting in a legal battle over the status of the Africans, as importation of slaves into the US had been prohibited since 1808.” (Source: http://en.wikipedia.org/wiki/La_Amistad)
 - o The poet mentions people “whose tree of liberty are rooted in the labor of your slaves.” To whom is he referring and what does he mean?

Transatlantic Slave Trade Mural Project

7. Tell students that they are going to be independently learning more about the Middle Passage and Transatlantic Slave Trade by completing a group mural project. Tell students the following:
 - Our class has been commissioned by the United States Slavery Museum to create a mural to hang in their lobby. The theme is a history of the Transatlantic slave trade. Each group will be responsible for one panel that is based on a particular subject relating to the Transatlantic slave trade. Once all panels are completed and presented to the class, we will combine the panels to create one giant mural.
8. Divide students into five groups so that each of the attached topics is covered. (If your class is extremely large and your students work better in smaller groups, the same topic can be assigned to more than one group.)

- Group 1 - Triangle Trade
- Group 2 – Capture and Journey to Coast
- Group 3 - Middle Passage
- Group 4 - Life as a Slave in the New World
- Group 5 - Rebellion and Resistance

9. Once students are seated with their groups, give each student the appropriate attached assignment sheets. Go over the steps for completing the project in as much detail as possible. Based on the amount of time a class will devote to this project, teachers may want to insert due dates as they explain each step.

- Step 1:
 - o Divide up the topic questions on your assignment sheet among your group members. Each of you will be responsible for correctly answering at least one topic question. Be detailed and be accurate!
 - o You will have time in and out of class to research your answer. Look at the sources on the back of your assignment sheet to help you start your research.
 - o Once all of you have found your answers, you will share them with one another.
- Step 2:
 - o After researching, each group member must find an artifact that relates to your topic. Artifacts include, but are not limited to: picture, painting, written article, newspaper, book, story, website, poem, song, picture of an actual item from the time period, etc.
 - o Check with me to make sure that the artifact is appropriate if it is not included in the above list. (Make sure you are using a valid website or source.)
- Step 3:
 - o Using your artifact, each of you should complete the appropriate analysis sheet. (See me for this sheet once you are to this stage.)
 - o Each group member must turn their analysis sheet in for credit.
- Step 4:
 - o Based upon your research, the answers to your topic questions, and your artifacts, each of you will create an original artifact. While you may help your group members, each of you must create your own, individual artifact to add to the final mural.
 - o Each final mural must include the following (consider this as a group before choosing what each of you will complete):
 - a. Photos with a caption written in your own words
 - b. A painting or drawing
 - c. Poem or Song
 - d. A map with a caption written in your own words
 - e. A short story, narrative, or journal entry
 - f. Copy of your topic questions and answers
 - o Decide who will complete what original artifact.
 - o You may include more artifacts than the ones listed above.
- Step 5:
 - o When everyone is finished, you will combine all of your work in a creative and artistic way onto your panel. As a group, decide how you will display all of your work (Will you try to make particular items look authentic and aged? Will you design your panel in an organic, collage style? Will you add additional words, phrases, shapes and symbols, etc. on your panel to further its artistic appeal?) Make your panel educational, informative, accurate, creative, and original.
 - o As you play with the artistic design of your panel, think outside of the box. For example, perhaps your panel contains 3-D objects protruding from it, or perhaps there are sounds or music that is played so that panel viewers hear certain things while viewing your art.

- o You will present your panel to the class and explain what you have learned about the slave trade through your research. Your presentation should educate the remainder of class about your topic. Each of us should thus leave class with a comprehensive understanding of the Transatlantic slave trade.

10. Allow students to ask any questions they may have and give students several final reminders:
 - Be creative! The more colorful and interesting your section is, the better your grade.
 - Use appropriate sources. I have provided sources for you to use, but you are not limited to those. Make sure if you use an unlisted source it is a reputable one.
 - Include your researched information and both artifacts on the poster. This doesn't mean you necessarily glue a whole sheet of paper to the panel – you can be creative and artistic in how you include the information, just ensure you include it.
11. Let students know how much class time they will have to work on their panel, as well as how much homework time they should prepare to devote to the project. Finally, review class expectations for respectful group work and if time permits, allow groups to get started.

Presentation of Mural Panels

12. On the day that panels are due, review the expectations of respectful audience members with students. Handout the attached “Mural Presentations Notes Sheet” and instruct students to take detailed notes as they learn about the various topics each group describes. Give each group up to 5 minutes to present their mural panel to the class, reminding them to ensure they accurately describe their topic so that classmates gain an understanding of the subject matter their panel is based upon. After each presentation, allow students to ask questions and offer positive feedback (i.e. “What I liked - What I learned - What questions I have.”)
13. Once all groups have presented, have students put the mural together. (Teachers should reserve a wall with ample space for doing so, such as the hall or a wall in the cafeteria.) Teachers may also want to have art supplies on hand to allow students to artistically fuse the pieces of the mural together. (For example, once all panels are hung side by side, students may overlay shapes or symbols at the seams of the panel; draw or write words or phrases across seams, connecting one panel to another; etc.) Once all the panels are displayed as one mural, instruct students to examine it and discuss:
 - What three things jump out at you first?
 - What emotions do you feel while viewing the mural?
 - What might someone who is unfamiliar with the history of the African slave trade learn from viewing our mural?
 - Why is it important to study the African slave trade?
 - In what ways is society today still feeling the effects of the slave trade?
 - What name should we give this mural? Why? (Once students come to a consensus on the title, the teacher should add it above the mural.)

Additional Activities

- See Carolina K-12's lesson, “Voices of the Trans-Atlantic Slave Trade,” located in the Database of Civic Resources, for an alternative or additional lesson on this topic.
- Lead the class in a song analysis of “Can't Truss It,” by Public Enemy (attached), which connects the impact of slavery to America today
- Allow students to write a one page reaction to the final mural.

Focus on the slave trade

The exact numbers of Africans shipped overseas during the slave trade are hotly debated - estimates range between 10 and 28 million. What is undisputed is the degree of savage cruelty endured by men, women and children. Up to 20% of those chained in the holds of the slave ships died before they even reached their destination.

Between 1450 and 1850 at least 12 million Africans were taken across the notorious Middle Passage of the Atlantic - mainly to colonies in North America, South America, and the West Indies. The Middle Passage was integral to a larger pattern of commerce developed by European countries. European traders would export manufactured goods to the west coast of Africa where they would be exchanged for slaves. The slaves were then sold for huge profits in the Americas.

Huge profits

Traders used the money to buy raw materials such as sugar, cotton, coffee, metals, and tobacco which were shipped back and sold in Europe. Slavery created and then relied on a large support network of shipping services, ports, and finance and insurance companies. New industries were created, processing the raw materials harvested or extracted by slaves in the Americas. The slave trade contributed significantly to the commercial and industrial revolutions. Cities such as Liverpool and Amsterdam grew wealthy as a result of the trade in humans. In Europe, slavery was often justified by the state on philanthropic grounds. They argued that Africans taken into captivity could then be "saved" by conversion to Christianity.

Slavery in the east

However, Europe did not have a monopoly on slavery. Muslim traders also exported as many as 17 million slaves to the coast of the Indian Ocean, the Middle East, and North Africa. Some historians say that between the years 1500 and 1900, five million African slaves were transported via the Red Sea, the Sahara and East Africa to other parts of the world.

In Africa, unknown numbers of people - according to some estimates at least four million - died in wars and forced marches before ever being shipped to another continent. Within central Africa, the slave trade led to huge population upheavals. Coastal tribes fled slave-raiding parties, and captured slaves were redistributed to different regions in Africa. Slave dealing also contributed to the expansion of powerful West African kingdoms such as Mali and Ghana.

Cultures survive

Despite attempts to suppress or even eradicate African culture, slaves and their descendants carried skills and traditions to their destination countries. African literary traditions - particularly oral storytelling featuring the tortoise, hare, and spider - spread throughout the Caribbean, Latin America, the United States and Europe.

The slave trade

- Between 10 and 28 million people taken from Africa
- 17 million
- Africans sold into slavery on the coast of the Indian Ocean, the Middle East, and North Africa
- 12 million Africans taken to the Americas
- 5 million Africans taken across the Sahara and East Africa into slavery in other parts of the world

By the late 18th Century, a growing abolitionist movement, fuelled by slave uprisings in the West Indies, resulted in most European countries making tentative moves towards halting the trade. Slave narratives, particularly that of freed slave Olaudah Equiano offering an African perspective, contributed to the growing anti-slavery movement. Britain banned the slave trade in 1807 but a fierce debate in the United States, which stoked civil war between the abolitionist northern states and the pro-slavery south, delayed a unified resolution.

Slavery was eventually abolished in the US in 1865 by the 13th Amendment to the constitution. But it was not until 1888 - when slavery was banned in Brazil - that the trade was outlawed across the American continent.

By Tom Housden, BBC News Online (Source: <http://news.bbc.co.uk/2/hi/africa/1523100.stm>)

Answer:

1. How many Africans were shipped overseas in the slave trade?
2. Why do you think the numbers vary so much?
3. Where were most of the African slaves taken to?
4. How did some people justify slavery?
5. In addition to Europeans, who else traded African slaves?
6. How did some African cultures survive slavery?
7. When was slavery abolished in the United States? What was the last country to outlaw slavery and when did they outlaw it?
8. In your opinion, why is important that we study the topic of slavery today?



Using the information from the article and the map, answer the following

9. What was exchanged along line 1?

10. What was exchanged along line 2?

11. What was exchanged along line 3?

12. What is this trade route called?

Homework Answer Key

1. Estimates range b/w 10 and 28 million
2. Inaccurate records, lost records, Illegal unreported trading, answers vary
3. Colonies in North and South America, West Indies
4. Philanthropic grounds, saving Africans by conversion to Christianity
5. No, Muslims
6. Oral tradition and sometime written tradition
7. 1865 – 13th Amendment, Brazil – 1888
8. Answers vary
9. Manufactured goods for slaves
10. Slaves for raw materials
11. Raw materials for manufactured goods
12. Triangle Trade



The Dutchman, by Moyo Okediji

Source: <http://www.unc.edu/ackland/collection/>

I

Jesús, Estrella, Esperanza, Mercy:

Sails flashing to the wind like weapons,
sharks following the moans the fever and the dying;
horror the corposant and compass rose.

Middle Passage:

voyage through death
to life upon these shores.

"10 April 1800--

Blacks rebellious. Crew uneasy. Our linguist says
their moaning is a prayer for death,
ours and their own. Some try to starve themselves.
Lost three this morning leaped with crazy laughter
to the waiting sharks, sang as they went under."

Desire, Adventure, Tartar, Ann:

Standing to America, bringing home
black gold, black ivory, black seed.

Deep in the festering hold thy father lies, of his bones
New England pews are made, those are altar lights that were his eyes.

Jesus Saviour Pilot Me
Over Life's Tempestuous Sea

We pray that Thou wilt grant, O Lord,
safe passage to our vessels bringing
heathen souls unto Thy chastening.

Jesus Saviour

"8 bells. I cannot sleep, for I am sick
with fear, but writing eases fear a little
since still my eyes can see these words take shape
upon the page & so I write, as one
would turn to exorcism. 4 days scudding,
but now the sea is calm again. Misfortune
follows in our wake like sharks (our grinning
tutelary gods). Which one of us
has killed an albatross? A plague among
our blacks--Ophthalmia: blindness--& we
have jettisoned the blind to no avail.
It spreads, the terrifying sickness spreads.
Its claws have scratched sight from the Capt.'s eyes
& there is blindness in the fo'c'sle
& we must sail 3 weeks before we come
to port."

What port awaits us, Davy Jones' or home? I've
heard of slavers drifting, drifting, playthings of wind and storm and
chance, their crews gone blind, the jungle hatred crawling
up on deck.

Thou Who Walked On Galilee

"Deponent further sayeth The Bella J
left the Guinea Coast
with cargo of five hundred blacks and odd
for the barracoons of Florida:

"That there was hardly room 'tween-decks for half
the sweltering cattle stowed spoon-fashion there;
that some went mad of thirst and tore their flesh
and sucked the blood:

"That Crew and Captain lusted with the comeliest
of the savage girls kept naked in the cabins;
that there was one they called The Guinea Rose
and they cast lots and fought to lie with her:

"That when the Bo's'n piped all hands, the flames
spreading from starboard already were beyond
control, the negroes howling and their chains
entangled with the flames:

"That the burning blacks could not be reached,
that the Crew abandoned ship,
leaving their shrieking negresses behind,
that the Captain perished drunken with the wenches:

"Further Deponent sayeth not."

Pilot Oh Pilot Me

Class Working Date(s):

Triangle Trade Group

Due Date: _____

Objective: You have been commissioned by the United States National Slavery museum to create a portion of a mural reflecting various aspects of the Transatlantic Slave Trade. Your group is in charge of depicting the process of Triangle Trade.

Supplies:

- Pens, Pencils, Markers, Crayons
- National Archives Analysis Worksheets
- Textbook, Internet Access, Library Resources
- Poster Paper

Topic Questions

- What is the Triangle Trade?
- When did the Transatlantic slave trade occur?
- Where were people shipped to?
- Approximately how many Africans were shipped across the Atlantic Ocean during the slave trade? (Estimates will vary so include your source of information)
- What goods were exchanged by the Triangle Trade?
- List three reasons why Europeans and Africans participated in the Transatlantic slave trade.

Procedure After Breaking Up Into Groups

1. Use the sources on the back of this page to get started on researching the above "Topic Questions." Make sure you write down detailed answers to each question, as well as where you found the answer.
2. After you have answered the Topic Questions, find an "artifact" that relates to your topic. Artifacts may include a poem, picture, art, song, etc. Complete the analysis worksheet on your chosen artifact.
3. Create an original artifact (poem, song, picture w/ captions, etc) that relates to your research and/or responds to the artifact you discovered in Step 2.
4. Use a piece of poster paper to artistically represent your topic, including your research, your found artifact and your originally created artifact. Be as creative as you desire but make sure all of the appropriate information is included and ensure it is *accurate*.
5. Prepare for a 5 minute presentation to the class explaining the significance of your mural section. Your presentation must teach the class about your topic in as much detail as possible. Your mural section will offer a visual reminder of the information you share.

Artifacts Relating to the Triangle Trade to Include in Your Mural

- Photos/Pictures with a caption *in your own words* that explains their significance
- An original painting/drawing
- A poem/song from another author
- An original poem/song about your topic
- A map
- A copy of your topic questions with your answers

What You Should Turn In:

- A copy of your artifact analysis worksheet with your name on it.
- Your group's section of the mural.
- Grading:
- See the rubric provided. If you are unsure about what you're researching or completing, ASK! I'm here to help.

Class Working Date(s):

Due Date: _____

Objective: You have been commissioned by the United States National Slavery museum to create a portion of a mural reflecting various aspects of the Transatlantic Slave Trade. Your group is in charge of depicting the capture of Africans from Africa.

Supplies:

- Pens, Pencils, Markers, Crayons
- National Archives Analysis Worksheets
- Textbook, Internet Access, Library Resources
- Poster Paper

Topic Questions

- Approximately how many Africans were captured in Africa?
- What areas of Africa were many people captured from?
- How were Africans captured and who captured them?
- Describe the journey to the coast of Africa. Approximately how many Africans died en route to slave ships on the coast?
- What happened to many Africans once they reached the coast?
- What is Elmina Castle? What is the “Door of No Return?”

Procedure After Breaking Up Into Groups

1. Use the sources on the back of this page to get started on researching the above “Topic Questions.” Make sure you write down detailed answers to each question, as well as where you found the answer.
2. After you have answered the Topic Questions, find an “artifact” that relates to your topic. Artifacts may include a poem, picture, art, song, etc. Complete the analysis worksheet on your chosen artifact.
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Artifacts Relating to the Triangle Trade to Include in Your Mural

- Photos/Pictures with a caption *in your own words* that explains their significance
- An original painting/drawing
- A poem/song from another author
- An original poem/song about your topic
- A map
- A copy of your topic questions with your answers

What You Should Turn In:

- A copy of your artifact analysis worksheet with your name on it.
- Your group’s section of the mural.

Grading:

- See the rubric provided. If you are unsure about what you’re researching or completing, ASK! I’m here to help.

Objective: You have been commissioned by the United States National Slavery museum to create a portion of a mural reflecting various aspects of the Transatlantic Slave Trade. Your group is in charge of depicting the Middle Passage.

Supplies:

- Pens, Pencils, Markers, Crayons
- National Archives Analysis Worksheets
- Textbook, Internet Access, Library Resources
- Poster Paper

Topic Questions

- What is the Middle Passage?
- How long did the journey from the African Coast to the Americas take?
- Typically, how many Africans were kept on a boat?
- Describe the conditions. (i.e. What did they eat? How did they use the restroom? How were they treated? How were the Africans “exercised?”)
- What is infamous about the slave-ship Zong?

Procedure After Breaking Up Into Groups

1. Use the sources on the back of this page to get started on researching the above “Topic Questions.” Make sure you write down detailed answers to each question, as well as where you found the answer.
2. After you have answered the Topic Questions, find an “artifact” that relates to your topic. Artifacts may include a poem, picture, art, song, etc. Complete the analysis worksheet on your chosen artifact.
3. Create an original artifact (poem, song, picture w/ captions, etc) that relates to your research and/or responds to the artifact you discovered in Step 2.
4. Use a piece of poster paper to artistically represent your topic, including your research, your found artifact and your originally created artifact. Be as creative as you desire but make sure all of the appropriate information is included and ensure it is *accurate*.
5. Prepare for a 5 minute presentation to the class explaining the significance of your mural section. Your presentation must teach the class about your topic in as much detail as possible. Your mural section will offer a visual reminder of the information you share.

Artifacts Relating to the Capture of Africans to Include in Your Mural

- Photos/Pictures with a caption *in your own words* that explains their significance
- An original painting/drawing
- A poem/song from another author
- An original poem/song about your topic
- A map
- A copy of your topic questions with your answers

What You Should Turn In:

- A copy of your artifact analysis worksheet with your name on it.
- Your group’s section of the mural.

Grading:

- See the rubric provided. If you are unsure about what you’re researching, ASK! I’m here to help.

Class Working Date(s):

Slave Life Group

Due Date:_____

Objective: You have been commissioned by the United States National Slavery museum to create a portion of a mural reflecting various aspects of the Transatlantic Slave Trade. Your group is in charge of depicting the life of slaves in the United States.

Supplies:

- Pens, Pencils, Markers, Crayons
- National Archives Analysis Worksheets
- Textbook, Internet Access, Library Resources
- Poster Paper

Topic Questions.

- Approximately how many Africans were imported to the United States? The Caribbean? South America?
- List 5 colonies that allowed for Slavery in the United States.
- After slaves arrived in the United States where did they go before they were sold? How were slaves sold?
- What type of work did slaves typically do in the Northern Colonies? Southern colonies?
- What are two major crops slaves harvested in the Southern Colonies?
- Give three examples of slave codes.
- How were slaves typically punished?
- How did many slaves keep and pass on their cultures?

Procedure After Breaking Up Into Groups

1. Use the sources on the back of this page to get started on researching the above "Topic Questions." Make sure you write down detailed answers to each question, as well as where you found the answer.
2. After you have answered the Topic Questions, find an "artifact" that relates to your topic. Artifacts may include a poem, picture, art, song, etc. Complete the analysis worksheet on your chosen artifact.
3. Create an original artifact (poem, song, picture w/ captions, etc) that relates to your research and/or responds to the artifact you discovered in Step 2.
4. Use a piece of poster paper to artistically represent your topic, including your research, your found artifact and your originally created artifact. Be as creative as you desire but make sure all of the appropriate information is included and ensure it is *accurate*.
5. Prepare for a 5 minute presentation to the class explaining the significance of your mural section. Your presentation must teach the class about your topic in as much detail as possible. Your mural section will offer a visual reminder of the information you share.

Artifacts Relating to the Capture of Africans to Include in Your Mural

- Photos/Pictures with a caption *in your own words* that explains their significance
- An original painting/drawing
- A poem/song from another author
- An original poem/song about your topic
- A map
- A copy of your topic questions with your answers

What You Should Turn In:

- A copy of your artifact analysis worksheet with your name on it.
- Your group's section of the mural.

Grading:

- See the rubric on the opposite side of the page. If you are unsure about what you're researching, ASK! I'm here to help.

Class Working Date(s):

Slave Rebellions and Uprisings Group

Due Date:_____

Objective: You have been commissioned by the United States National Slavery museum to create a portion of a mural reflecting various aspects of the Transatlantic Slave Trade. Your group is in charge of depicting slave rebellions and uprisings.

Supplies:

- Pens, Pencils, Markers, Crayons
- National Archives Analysis Worksheets
- Textbook, Internet Access, Library Resources
- Poster Paper

Topic Questions.

- What was the Underground Railroad? List two people associated with it.
- What happened on the Amistad?
- Who is Nat Turner and what did he do?
- Who is Denmark Vesey and what did he do?
- Who is John Brown and what did he do?
- What is passive resistance? How did slaves passively resist slavery?

Procedure After Breaking Up Into Groups

1. Use the sources on the back of this page to get started on researching the above “Topic Questions.” Make sure you write down detailed answers to each question, as well as where you found the answer.
2. After you have answered the Topic Questions, find an “artifact” that relates to your topic. Artifacts may include a poem, picture, art, song, etc. Complete the analysis worksheet on your chosen artifact.
3. Create an original artifact (poem, song, picture w/ captions, etc) that relates to your research and/or responds to the artifact you discovered in Step 2.
4. Use a piece of poster paper to artistically represent your topic, including your research, your found artifact and your originally created artifact. Be as creative as you desire but make sure all of the appropriate information is included and ensure it is *accurate*.
5. Prepare for a 5 minute presentation to the class explaining the significance of your mural section. Your presentation must teach the class about your topic in as much detail as possible. Your mural section will offer a visual reminder of the information you share.

Artifacts Relating to the Capture of Africans to Include in Your Mural

- Photos/Pictures with a caption *in your own words* that explains their significance
- An original painting/drawing
- A poem/song from another author
- An original poem/song about your topic
- A copy of your topic questions with your answers
- A map of the Underground Railroad

What You Should Turn In:

- A copy of your artifact analysis worksheet with your name on it.
- Your group’s section of the mural.

Grading:

- See the rubric on the opposite side of the page. If you are unsure about what you’re researching, ASK! I’m here to help.

Sources

The Atlantic Slave Trade and Slave Life in the Americas a Visual Record:

- <http://historymatters.gmu.edu/d/6844/>

Wikipedia

- www.wikipedia.org

British Broadcasting Corporation (BBC) News

- www.bbc.co.uk/history
- “Focus on the Slave Trade” - <http://news.bbc.co.uk/2/hi/africa/1523100.stm>

How Stuff Works

- www.howstuffworks.com

CW Post University – A Journey from Slavery to Freedom (link unavailable)

- <http://www.liu.edu/cwis/cwp/library/aaslavry.htm>

Slavery in America (link unavailable)

- <http://www.slaveryinamerica.org/geography/slavetrade.htm>

Olaudah Equiano Slave Narrative

- <http://docsouth.unc.edu/neh/equiano1/menu.html>
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Revelations of a Slave Smuggler

- <http://www.lettrs.indiana.edu/cgi/t/text/text-idx?c=wright2;idno=Wright2-0792%3C;sid=3ad7e28c9c0cfb412213cec7368fb7c8;rgn=div1;view=header;cc=wright2;node=Wright2-0792%3A3> or Google the title.

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- http://www.benjaminschool.com/lower/hagy1/slave_life.htm

Negro Spirituals:

- <http://www.negrospirituall.com/>

Slavery Photographs and Images

- <http://afroamhistory.about.com/od/slavery/ig/Slavery-Photographs-and-Images/> (that link does not work anymore, however, you can search on this website <https://www.thoughtco.com/slavery-and-abolition-4133340>)

Literature of the Middle Passage:

- http://www.barnard.edu/africana/mpi/midpasslit/uni_ghana.html

The Middle Passage:

- http://www.umich.edu/~ece/student_projects/slavery/middlepassage.html
- http://www.umich.edu/~ece/student_projects/slavery/tene.html

PBS – Africans in America

- <http://www.pbs.org/wgbh/aia/home.html>
- Search “slavery”

1776: “Molasses to Rum” Lyrics:

- <http://www.stlyrics.com/lyrics/1776originalcastrecording/molassestorum.htm>

Public Enemy: “Can’t Truss It” Lyrics:

- <http://www.lyricsdepot.com/public-enemy/cant-truss-it.html>

“Middle Passage” by Robert Hayden

- <http://www.poemhunter.com/poem/middle-passage/>

Name: _____

Mural Presentation Notes Sheet

Subject of Panel Presentation	What I learned about this topic	What I like about the panel & presentation/Questions I have
Triangle Trade		
Capture & Journey to Coast		
Middle Passage		
Life as a Slave in New World		
Rebellion & Resistance		

“Can’t Truss It”
Performed and Written by Public Enemy

Bass in your face
Not an eight track
Gettin' it good to the wood
So the people
Give you some a dat
Reactin' to the fax
That I kick and it stick
And it stay around
Pointin' to the joint put the Buddha down
Goin' goin' gettin' to the roots
Ain't givin' it up
So turn me loose
But then again I got a story
That's harder than the hardcore
Cost of the holocaust
I'm talkin' 'bout the one still goin' on
I know Where I'm from, not dum diddie dum
From the base motherland
The place of the drum
Invaded by the wack diddie wack
Fooled the black, left us faded
King and chief probably had a big beef
Because of dat now I grit my teeth
So here's a song to the strong
'Bout a shake of a snake
And the smile went along wit dat
Can't truss it
Kickin' wicked rhymes
Like a fortune teller
'Cause the wickedness done by Jack
Where everybody at
Divided and sold
For liquor and the gold
Smacked in the back
For the other man to mack
Now the story that I'm kickin' is gory
Little Rock where they be
Dockin' this boat
No hope I'm shackled
Plus gang tackled
By the other hand swingin' the rope
Wearin' red, white and blue Jack and his crew
The guy's authorized beat down for the brown
Man to the man, each one so it teach one
Born to terrorize sisters and every brother
One love who said it
I know Whodini sang it
But the hater taught hate
That's why we gang bang in
Beware of the hand
When it's comin' from the left
I ain't trippin' just watch ya step
Can't truss it
An I judge everyone, one by the one

Look here come the judge
Watch it here he come now
I can only guess what's happ'nin'
Years ago he woulda been
The ships captain
Gettin' me bruised on a cruise
What I got to lose, lost all contact
Got me layin' on my back
Rollin' in my own leftover
When I roll over, I roll over in somebody else's
90 damn days on a slave ship
Count 'em fallin' off 2, 3, 4 hun'ed at a time
Blood in the wood and it's mine
I'm chokin' on spit feelin' pain
Like my brain bein' chained
Still gotta give it what I got
But it's hot in the day, cold in the night
But I thrive to survive, I pray to god to stay alive
Attitude boils up inside
And that ain't it (think I'll every quit)
Still I pray to get my hands 'round
The neck of the man wit' the whip
3 months pass, they brand a label on my ass
To signify
Owned
I'm on the microphone
Sayin' 1555
How I'm livin'
We been livin' here
Livin' ain't the word
I been givin'
Haven't got
Classify us in the have-nots
Fightin' haves
'Cause it's all about money
When it comes to Armageddon
Mean I'm getting mine
Here I am turn it over Sam
427 to the year
Do you understand
That's why it's hard
For the black to love the land
Once again

(Repeat Intro)