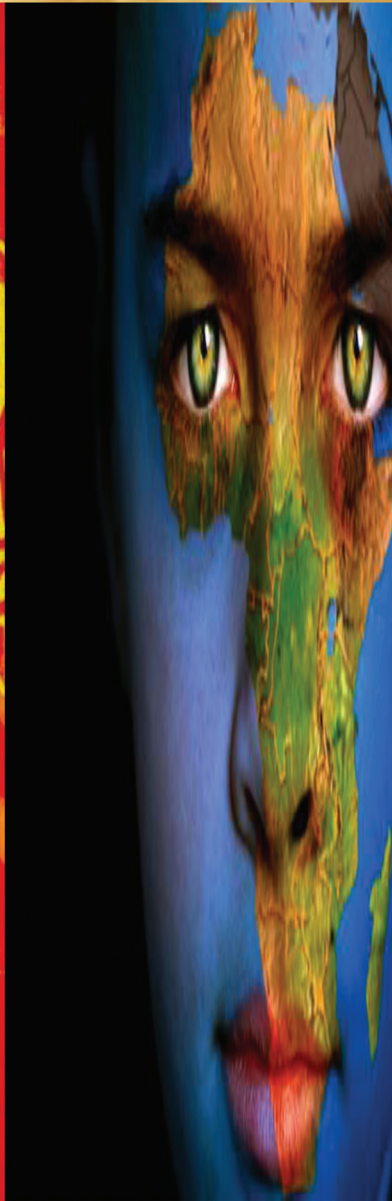




CARNIVAL HIDDEN TRUTH

Project by
T-HOP



Funded by:



Stephenson Lower School

Hawridge Primary School



CARNIVAL - The Hidden Truth

This project, 'Celebrating the Bicentenary of the Trans-Atlantic Slave Trade', was a journey for all the participants and partners to experience the heritage, culture, traditions and history of Trinidad and its fantastic carnival.

It gave the opportunity to everyone involved to experience this chronological journey from Africa across the Atlantic to Trinidad, and the history of this small island that encompassed so many cultures and their contributions to the island and its carnival.

The project was funded by The Heritage Lottery Fund, making this experience possible for all involved. Thank you for the support.

We also thank all the schools and their staff, the children, the parents and the community, our partners, the venue and all the artistes for their support and contribution in making this project such a success.

We hope to have the same opportunity to work with you all again.

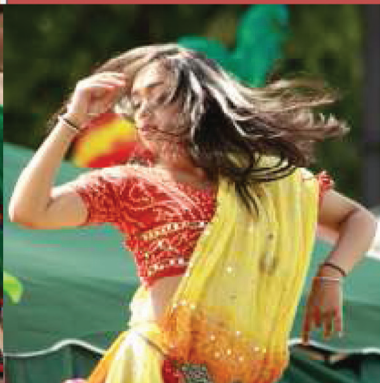
Many thanks again for all the support.

Yours sincerely,

Alice Ballantyne

Alice Ballantyne
Chairperson - T-HOP





CARNIVAL – The Hidden Truth

This project funded by the **Heritage Lottery Fund** and was delivered to celebrate the Bi-centenary of the Abolition of the Slave Trade. The aim of this project was to take the participants on a chronological journey of the transatlantic slave trade.

This booklet is a reflection of the journey we took into the history of the slave trade. It demonstrates the impact and learning this opportunity gave to all those involved.

We would like to thank the following for participating, supporting, delivering and sharing our journey of CARNIVAL – The Hidden Truth:

Groups
Denbigh High School
Luton
Moggerhanger Lower School
Moggerhanger, Bedford
Ramridge Primary School
Luton
Stephensons Lower School
Bedford
Local Community Group
Saints Community Centre

Partners
Luton Borough Council
Moggerhanger Park
Saints Community Centre
Jamrock Radio
Parents, teachers
Local community groups

Artistes
Alexander De Great – Calypso
Bobby Kumar - Dance
Coco P - Storytelling, Rapso, Poetryand MC -
Colin Spalding – Carnival Costumes Lecture -
Emmanuel Akabah – African Dance/Drama –
Geeta Pendaer – Project Manager, Dance
Carnival Costume making -
Pleach Dancers – Hip Hop Dance
Sukhdev K Bhambra – Costumes making
SW Storm – Soca Music -
Tony Isles - Soca Dance, Carnival Costume -
Terry Nelson Fraser – Music Production

www.cocop.co.uk
www.rampagemasband.com
www.osagyefotheatre.org.uk

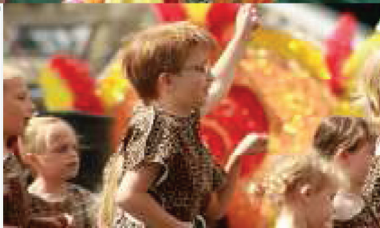
www.geetkala.com

www.swstorm.com
www.rampagemasband.com

Thank you all for the fantastic work.

Yours sincerely,

Geeta Pendaer
Artistic Director – T-HOP



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History of the Africans

'Life in Africa was a simple one. We worked hard and played games. We danced around the prancing flames of the fire to the rhythms of our drums.'

Africa

Africa my Africa
Africa my mother land
land of milk and honey
land of natural beauty
Africa land where i live

Africa my Africa
A land of great rulers
Africa my Africa
land of nature
A land were nature lives

Africa my Africa
A land blessed by God himself
On the day of creation
God threw diamond like stone
gold like rain
He dropped crude oil like rain

Africa my Africa
land of milk and honey

Abisoye Sejoro

Village life in Africa

People who lived in ancient African villages were members of a clan, a family group. Everyone worked together for the common good. Villages were close-knit communities.

Villagers worked together as a team. They collectively worked the land, took care of the children, tended livestock, administered justice, and worshiped their ancestors. The community as a whole raised the children.

Villages were broken up into 50 or 100 or 500 duplicate homes. Each individual family had their own home, but each home looked alike. The chief was the leader, but his home looked like other homes. There were no palaces in the villages.



History of the Africans

Traditions and Culture in Africa

West Africa is rich in folktales and has a great oral tradition. A griot is a learned storyteller, entertainer, and historian. Often a griot will memorize the genealogy, or family history, of everyone in a village going back centuries.

The griot passes on African traditions and lessons by telling stories in a dramatized and exaggerated type of acting.

A griot is sometimes called a Jali in Mali. During the early years of Mali, most people did not read or write. Instead, griots told stories of the tribes. They memorized hundreds of years' worth of tales and legends. They shared them by singing or speaking. They often played music with stringed instruments while they shared their stories.

The job of the griot was very important. They were like "living books." Without them the stories might have been forgotten. Even though Africa is modernized, the tradition of telling a story orally, in a dramatic way, is alive and well.

The African culture, like many others, has trickster tales. A trickster tale is a folktale whose main character is an animal who tricks other animals. Many times the character is lazy or mischievous. One of the favourite characters of African trickster tales is **Anansi the Spider**, who has very special characteristics.

GRIOTS

What do griots do? They are:

- Poets
- Historians
- Advisors
- Spokespersons
- Diplomats
- Peace-makers
- Praise-singers
- Interpreters
- Translators
- Musicians
- Composers
- Teachers
- Warriors
- Witnesses

A Griot is sometimes called a JALI in Mali.

Both men and women can be griots.



History of the Africans

Children of Ramridge Primary School, under the guidance of Alexander De Great, wrote a calypso song of their account of the lives of the Africans before slavery.



Children from Moggerhanger Lower School perform to 'Light the fire' song at Moggerhanger

Chorus

Light the fire
Get ready for the feast
Cook the food
Get ready for the feast
Pour the wine
Get ready for the feast
Give a cheer
Get ready for the feast
HOORAY!

Jadif.gul

1. Everyone dance, chant to the beat
We are all happy
Lets celebrate and eat
The bride lovely
The wine tastes sweet
The wedding has started
Lets move our feet

Chorus

2. The groom is coming from far away
Let him feel welcome
When the drummers play
Let his feet dance for his loved one
While his bride waits for his colourful display

Chorus

3. He twirls and twirls around her
With joy and love in his heart
He covers her shoulders with fluffy fur
As she starts to dance and we all take part
Chorus x 2

"Mother's dance"

Drums and songs of mothers
jubilation of the past, present
and future.

Drums and songs of mothers
strengthening strings of communities
in face of time.

Mother's dance; Mother's dance In celebration of life
mother's dance,

History of the Africans



Illustration by Peter Jenner



History of African Storytelling



Traditional stories

Africa has a long tradition of telling fairytales and stories. After supper the children of all ages used to gather round the adults and attentively listen to their stories and fairytales

With the moon shining down, the people of a village in ancient Africa might hear the sound of a drum, a rattle, and a voice that shouted, "Come hear, come hear!" These were the sounds of the griot, the storyteller.

When they heard the call, the children knew they were going to hear a wonderful story, with music and dancing and song! Perhaps tonight the story would be about Anansi, the little spider. Everyone loved Anansi. Anansi could weave the most beautiful webs. He was the one who taught the people of Ghana how to weave the beautiful Mud cloth. Anansi had a good wife, strong sons, and many friends. He got into many a mess, and used his wits and the power of humour to escape.

There were other stories the people loved to hear over and over. Some stories were about the history of the tribe. Some were about great wars and battles. Some were about everyday life. There was no written language in ancient Africa. The storytellers kept track of the history of the people.

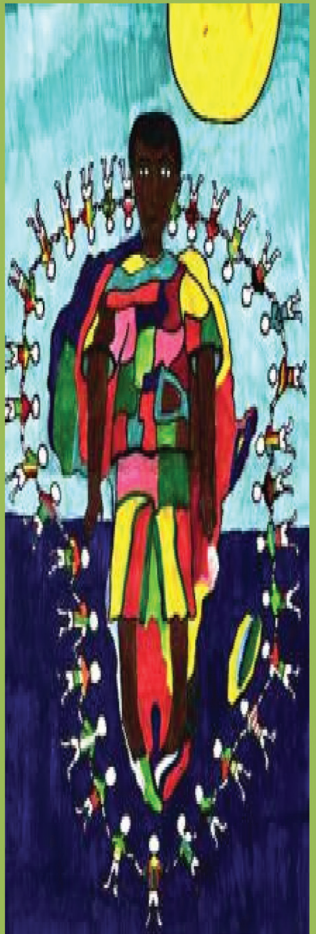




History of African Storytelling

There was usually only one storyteller per village. If one village attempted to steal a storyteller from another village, it was cause for war! The storytellers were that important. The griots were not the only people who could tell a story. Anyone could shout, "Come hear, come hear!" But the griots were the "official" storytellers. The village griot did not have to work the fields. Their job was to tell stories well.

A thousand years later, new stories about new triumphs and new adventures are still being told by the village Griots today!



African Storytelling



All stories are Anansi's

In the beginning, all tales and stories belonged to Nyame, the Sky God. But Kwaku Anansi, the spider, yearned to be the owner of all the stories known in the world, and he went to Nyame and offered to buy them.

The Sky God said: "I am willing to sell the stories, but the price is high. Many people have come to me offering to buy, but the price was too high for them. Rich and powerful families have not been able to pay. Do you think you can do it?"

Anansi replied to the Sky God: "I can do it. What is the price?"

"My price is three things," the Sky God said. "I must first have Mmoboro, the hornets. I must then have Onini, the great python. I must then have Osebo, the leopard. For these things I will sell you the right to tell all the stories."

Anansi said: "I will bring them."

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African Storytelling

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Anansi said: "I will bring them."

He went home and made his plans. He first cut a gourd from a vine and made a small hole in it. He took a large bowl and filled it with water. He went to the tree where the hornets lived. He poured some of the water over himself, so that he was dripping. He threw some water over the hornets, so that they too were dripping. Then he put the bowl on his head, as though to protect himself from a storm, and called out to the

hornets: "Are you foolish people? Why do you stay in the rain that is falling?"

The hornets answered: "Where shall we go?"

"Go here, in this dry gourd," Anansi told them.

The hornets thanked him and flew into the gourd through the small hole. When the last of them had entered, Anansi



Continued >>>>>>

African Storytelling



All stories are Anansi's (Contd)

plugged the hole with a ball of grass, saying: "Oh, yes, but you are really foolish people!"

He took his gourd full of hornets to Nyame, the Sky God. The Sky God accepted them. He said: "There are two more things."

So Anansi laid the pole on the ground, and the python came and stretched himself out beside it.

"You seem a little short," Anansi said.

The python stretched further.

"A little more," Anansi said.

"I can stretch no more," Onini said.

"When you stretch at one end, you get shorter at the other end," Anansi said. "Let me tie you at the front so you don't slip."

He tied Onini's head to the pole. Then he went to the other end and tied the tail to the pole. He wrapped the vine all around Onini, until the python couldn't move.

"Onini," Anansi said, "it turns out that my wife was right and I was wrong. You are shorter than the pole and weaker. My opinion wasn't as good as my wife's. But you were even more foolish than I, and you are now my prisoner."

Coco P narrates and sets the scenes as children and young people listen to the stories of Anansi Spider.

African Storytelling

Anansi carried the python to Nyame, the Sky God, who said: "There is one thing more."

Osebo, the leopard, was next. Anansi went into the forest and dug a deep pit where the leopard liked to walk. He covered it with small branches and leaves and put dust on it, so that it was impossible to tell where the pit was. Anansi went away and hid. When Osebo came prowling in the black of night, he stepped into the trap Anansi had prepared and fell to the bottom. Anansi heard the sound of the leopard falling and he said: "Ah, Osebo, you are half-foolish!"

When morning came, Anansi went to the pit and saw the leopard there.

"Osebo," he asked, "what are you doing in this hole?"

"I have fallen into a trap," Osebo said. "Help me out."

"I would gladly help you," Anansi said. "But I'm sure that if I bring you out, I will have no thanks for it. You will get hungry, and later on you will be wanting to eat me and my children."

"Tie this to your tail," he said.

Osebo tied the rope to his tail.

"Is it well tied?" Anansi asked.



Continued >>>>>>>

African Storytelling



All stories are Anansi's (Contd)

"Yes, it is well tied," the leopard said.

"In that case," Anansi said, "you are not merely half-foolish, you are all-foolish."

And he took his knife and cut the other rope, the one that held the tree bowed to the ground. The tree straightened up with a snap, pulling Osebo out of the hole. He hung in the air head downward, twisting and turning. As he twisted and turned, he got so dizzy that Anansi had no trouble tying the leopard's feet with vines.

Anansi took the dizzy leopard, all tied up, to Nyame, the Sky God, saying: "Here is the third thing. Now I have paid the price."

Nyame said to him: "Kwaku Anansi, great warriors and chiefs have tried, but they have been unable to do it. You have done it. Therefore, I will give you the stories. From this day onward, all stories belong to you. Whenever a man tells a story, he must acknowledge that it is Anansi's tale."

And that is why, in parts of Africa, the people love to tell, and love to hear, the stories they call "spider stories." And now, you have heard one too.



Coco P told many Anansi Spider stories. Children enacted the stories throughout the day.

The stories demonstrated the trickster in Anansi and the morals of the stories.

African Storytelling

The story of Anansi

Anansi (ah-NAHN-see), the spider, is a popular figure in the folklore of parts of West Africa (the stories later came with slaves to the Caribbean islands.) Like Brer Rabbit in America, Anansi is a 'trickster' figure - clever, cunning, sometimes mischievous - who uses his wits to make up for what he lacks in size and strength.

The following story tells how Anansi became the 'owner' of all stories.



History of African Dance



History of African Dance

From the earliest history of African dance, it is known that dance played a very important role in the lives of tribal people. Dances were used to ward off danger and to ask for prosperity, to express feelings and emotions and to celebrate ceremonies such as births and marriages. It also played a major role in tribal religious rituals. As part of the daily activities, dancing was a way to pass time and to enjoy and affirm life.

One of the main differences between African dance and dances from other parts of the world is that African dance is polycentric. This means that the dancer's body is not treated as one single central unit. Instead, it is divided into several centers, or segmented areas, of movement with each area being able to move to different rhythms within the music.

In most other areas of the world the dancer's body moves as a whole throughout the dance. In African dance, the different centres of the dancer's body creates complex movements that move in conjunction with one another. Examples of the different centers of a dancer's body include:

- Shoulder
- Arms
- Chest
- Pelvis
- Legs





History of African Dance

African Dance and the Slave Trade

The 1500s saw the beginning of slave labour as Africans were brought to North and South America and the Caribbean. Hundreds of different African dance styles, from various ethnic groups were merged together, along with styles of European dancing. Because of the importance of dance in the daily life of Africans in their homeland, many Africans that were enslaved continued to use dance as a way to keep their cultural traditions and connect with their country.

Enslaved Africans that were taken to colonies in South America, the Caribbean, Spain and Portugal were given much more freedom to carry on their dance traditions than those that were brought to North America. Sadly, many of the North American slave owners prohibited Africans from performing most of their traditional dances.

Changes in African Dancing in North America

The importance and spirit of dance were not stopped by the slave owners of North America. African slaves found ways to adapt their dancing and avoid the dance prohibitions that were imposed on them. For example, slaves were prohibited from lifting their feet in any form of dancing. Dances soon evolved that included shuffling the feet and moving the hips and body and clapping. One in particular was known as 'The Ring Dance' or 'Ring Shout'



Continued>>>>

History of African Dance



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African Dance during the Eighteenth and Nineteenth Centuries

Throughout the eighteenth century there were several dances that dominated the era. These dances included:

- The Ring Dance, also called the Ring Shout
- The Juba – Step dance with slapping and stomping
- The Chica – similar to Fandango
- The Calenda – Stick Dance

The nineteenth century saw the plantation dances move onto the stage as Minstrel shows became popular. During these shows, which were performed by both black and white performers, dances which were based on African cultural heritage were introduced to large numbers of people.



Juba Dance – 'Master Juba'



African Artist captures the spirit of a ring shout.



History of African Dance

As the century grew to an end, a dance called the Cakewalk was introduced in The Creole Show, which was a Broadway revue. This African influenced dance was the first to become popular with white audiences. From 1891 on, there were many African influenced dances that became popular in the years to follow.

The History of African Dance in the Twentieth Century

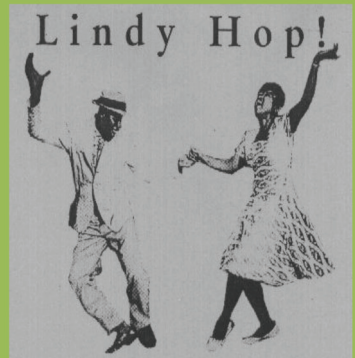
During the twentieth century, African-American dances continued to be accepted and enjoyed by the general population. African influenced dance trends of the time included:

- The Charleston
- The Lindy Hop
- The Jitterbug
- The Twist
- Jazz dance

Tap dancing, which grew from a combination of the African shuffle dances, Irish jigs and English clog dancing, was quickly gaining in popularity as it was included in motion pictures of the time



Chica Dance



Continued>>>>>

History of African Dance

Children learnt the art of African Dance and Drama. They experienced the stories enacted through drama, and dance.

Children then performed the dance and drama in the production.



Denbigh High School children play djembe's with Emmanuel Akabah.



History of African Dance

The History of African Dance - Then and Now

Over the centuries, as Western culture spread throughout Africa, most of the traditional African dances have disappeared. The few that have survived are found in Burkina Faso and Cote d'Ivoire. But the culture and traditions of African dance survive throughout the world as it lives on in the many African influenced dances of today.

The History of Dances in the Caribbean

The islands in the Caribbean are responsible for producing such dances as reggae, meringue, salsa, compass, zouk, soca and Calypso. The music is fast, explosive and lively. The Calypso is a dance that expresses social protest and commentary, particularly during carnival time. One thing that you will hear when listening to Caribbean music is the rhythm of African drums.

The term "Calypso" is believed to be derived from classical greek mythology in which a sea nymph of this name detained Odysseus on the island of Ogygia for seven years. But in the Caribbean the word 'calypso' was originally 'kaiso' which is believed to come from Efik "ka isu" 'go on' and Ibibio "kaaizo" 'continue, go on' which was used to urge someone on or in backing a contestant, hence the nature of the songs which pushed boundaries with the lyrics as with the dance.



Emmanuel Akabah demonstrates African dance to children.

History of African Dance



The History of Dances in the Caribbean

During the period when French planters came to Trinidad in the late 18th century, bringing with them African slaves. At this time, attempts were made to ban the playing of musical instruments, and efforts were also made to ban or at least control the annual carnival. However, slaves were allowed to dance on Saturdays and Sundays. The plantation owners observed these dances with great suspicion, knowing that there can be a connection between rebellions and dancing and singing assemblies. Some argued that dancing on Sundays was sacrilegious but the dancing of the slaves continued. Although it was recommended, at the time, that the slaves learn how to do the minuet, which is a much more subdued dance, that never came to pass. The slave dancers' pelvic movements, considered "indecentes" (Spanish for "indecent") lived on.

These movements have evolved with the music of calypso and soca and the dance movements of the african dances such as in the 'Ring Dance', which involved shuffling of the feet and moving of the hips. This leads to:

'chipping', which is used in carnivals when all revellers are chilling and cooling down after a 'jump up' following a truck playing music and

'wuk' and 'wukkin', this describes the way you dance to soca music, basically meaning wining your waist in a clockwise rotation in time with the beat.



Children and young people attending a Saturday carnival mas camp at Denbigh High School. They enjoy soca moves delivered in soca dance workshops by Tony Isles

History of African Dance



History of Slavery



The Trans-atlantic slave trade

The Trans-Atlantic Slave Trade began around the mid-fifteenth century when Portuguese interests in Africa moved away from the fabled deposits of gold to a much more readily available commodity -- slaves. By the seventeenth century the trade was in full swing, reaching a peak towards the end of the eighteenth century. It was a trade which was especially fruitful, since every stage of the journey could be profitable for merchants -- the infamous triangular trade.

Why the Trade Begin - Expanding European empires in the New World lacked one major resource -- a work force. In most cases the indigenous peoples had proved unreliable (most of them were dying from diseases brought over from Europe), and Europeans were unsuited to the climate and suffered under tropical diseases. Africans, on the other hand, were excellent workers: they often had experience of agriculture and keeping cattle, they were used to a tropical climate, resistant to tropical diseases, and they could be "worked very hard" on plantations or in mines.

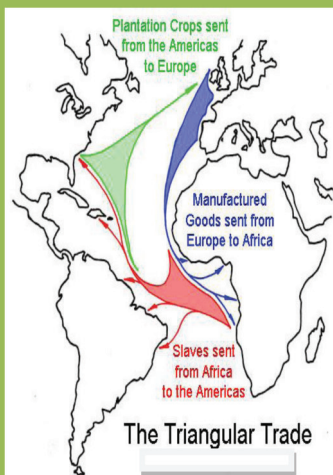
Slavery was not new to Africa - Africans had been traded as slaves for centuries -- reaching Europe via the Islamic-run, trans-Saharan, trade routes. Slaves obtained from the Muslim dominated North African coast however proved to be too well educated to be trusted and had a tendency to rebellion.



History of Slavery

What was the triangular trade

All three stages of the Triangular Trade proved lucrative for merchants. The first stage of the Triangular Trade involved taking manufactured goods from Europe to Africa: cloth, spirit, tobacco, beads, cowrie shells, metal goods, and guns. The guns were used to help expand empires and obtain more slaves (until they were finally used against European colonizers). These goods were exchanged for African slaves. The second stage of the Triangular Trade (the middle passage) involved shipping the slaves to the Americas. The third, and final, stage of the Triangular Trade involved the return to Europe with the produce from the slave-labor plantations: cotton, sugar, tobacco, molasses and rum.



Origin of African Slaves Sold in the Triangular Trade

Slaves for the Trans-Atlantic slave trade were initially sourced in Senegambia and the Windward Coast. Around 1650 the trade moved to west-central Africa (the Kingdom of the Kongo and neighboring Angola).

The transport of slaves from Africa to the Americas forms the middle passage of the triangular trade. Several distinct regions can be identified along the west African coast, these are distinguished by the particular European countries who visited the slave ports, the peoples who were enslaved, and the dominant African society(s) who provided the slaves.



History of Slavery



**Trans-Atlantic Slave Exports
1650-1900**

Region	1650	1700	1750	1800	1850	Total
	to 1700	to 1750	to 1800	to 1850	to 1900	
Senegambia	51,100	109,800	205,100	113,900	-	479,900
Upper Guinea	4,100	20,000	210,900	160,100	16,100	411,200
Windward Coast	800	18,500	124,700	38,600	600	183,200
Gold Coast	85,800	374,100	507,100	68,600	-	1,035,600
Bight of Benin	246,800	708,200	515,000	520,300	25,900	2,016,200
Bight of Biafra	108,800	205,200	685,900	446,400	7,300	1,463,700
West Central	?	806,400	1,525,400	1,458,200	155,000	3,945,000
South East	?	19,400	44,000	380,700	26,800	470,900
Total	497,500	2,261,600	3,828,100	3,186,800	231,700	10,065,700

**Trans-Atlantic Exports by Region
1650-1900**

Region	Number of slaves accounted for	%
Senegambia	479,900	4.7
Upper Guinea	411,200	4.0
Windward Coast	183,200	1.8
Gold Coast	1,035,600	10.1
Bight of Benin	2,016,200	19.7
Bight of Biafra	1,463,700	14.3
West Central	4,179,500	40.8
South East	470,900	4.6
Total	10,240,200	100

Who Started the Triangular Trade?

For two hundred years, 1440-1640, Portugal had a monopoly on the export of slaves from Africa. It is notable that they were also the last European country to abolish the institution - although, like France, it still continued to work former slaves as contract laborers, which they called *libertos* or *engagés à temps*. It is estimated that during the 4 1/2 centuries of the trans-Atlantic slave trade, Portugal was responsible for transporting over 4.5 million Africans (roughly 40% of the total).

How Did the Europeans Obtain the Slaves?

Between 1450 and the end of the nineteenth century, slaves were obtained from along the west coast of Africa with the full and active co-operation of African kings and merchants. (There were occasional military campaigns organized by Europeans to capture slaves, especially by the Portuguese in what is now Angola, but this accounts for only a small percentage of the total.)

Who Has the Worst Record for Trading Slaves?

During the eighteenth century, when the slave trade accounted for the transport of a staggering 6 million Africans, Britain was the worst transgressor - responsible for almost 2.5 million. This is a fact often forgotten by those who regularly cite Britain's prime role in the abolition of the slave trade.



History of Slavery

Conditions for the Slaves

Slaves were introduced to new diseases and suffered from malnutrition long before they reached the new world. It is suggested that the majority of deaths on the voyage across the Atlantic - the middle passage - occurred during the first couple of weeks and were a result of malnutrition and disease encountered during the forced marches and subsequent interment at slave camps on the coast.

Survival Rate for the Middle Passage

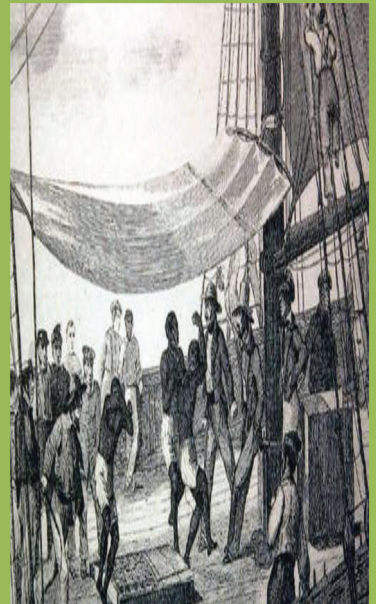
Conditions on the slave ships were terrible, but the estimated death rate of around 13% is lower than the mortality rate for seamen, officers and passengers on the same voyages.

Arrival in the Americas

As a result of the slave trade, five times as many Africans arrived in the Americas than Europeans. Slaves were needed on plantations and for mines and the majority was shipped to Brazil, the Caribbean, and the Spanish Empire. Less than 5% traveled to the Northern American States formally held by the British.

**Trans-Atlantic Imports by Region
1450-1900**

Region	Number of slaves accounted for	%
Brazil	4,000,000	35.4
Spanish Empire	2,500,000	22.1
British West Indies	2,000,000	17.7
French West Indies	1,600,00	14.1
British North America and United States	500,000	4.4
Dutch West Indies	500,000	4.4
Danish West Indies	28,000	0.2
Europe (and Islands)	200,000	1.8
Total	11,328,000	100



A life in chains

The reality of life for enslaved Africans

The millions of enslaved Africans included domestics, farmers, merchants, priests, soldiers, artisans and musicians. Yet the brutality of the slave trade reduced them to no more than cargo and chattels.

"I was early snatched away from my native country, with about eighteen or twenty more boys and girls, as we were playing in a field. Some of us attempted, in vain, to run away, but pistols and cutlasses were soon introduced, threatening, that if we offered to stir, we should all lie dead on the spot."

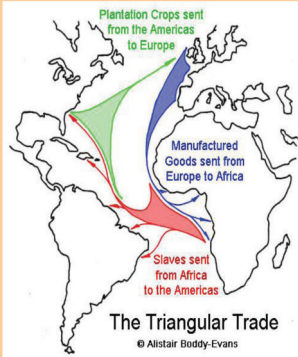
Kidnap and capture



Men, women and children who had been seized in battles or wars were sold to African traders or 'Black Brokers'. They also bought debtors and criminals

(anyone who was unfortunate enough to be convicted locally of adultery could be sold into slavery) and Africans who had been kidnapped for sale into slavery. Many of those taken lived far inland, and the first of their sufferings was a forced march in chains to the coast, where they were sometimes held at forts or factories before boarding ships. These ships might spend months collecting hundreds of enslaved Africans. As they filled up with captives, living conditions on board became increasingly intolerable.





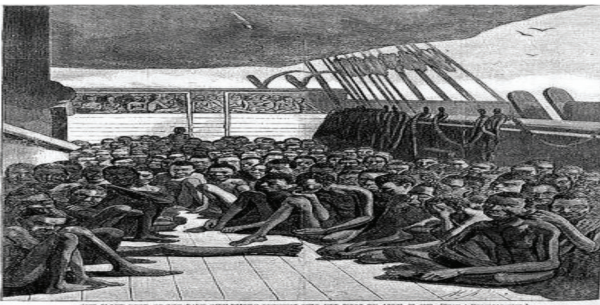
A life in chains

The dreaded 'middle passage'

The infamous 'middle passage' describes the second leg of the triangular journey, from Africa to the Americas. Enslaved Africans were packed as tightly as possible on specially constructed shelves below deck in the hold. The air was suffocatingly hot, especially when the portholes were shut in rough weather. Some ships had basic lavatories that allowed slaves to relieve themselves directly into the sea; others had slop buckets that would frequently overflow. Outbreaks of dysentery (then known as 'the bloody flux') frequently broke out.

"The deck, that is the floor of their rooms, was so covered with the blood and mucus which had roceeded from them in consequence of the flux, that it resembled aslaughterhouse"

. Ship's surgeon



Life in chains



The History of AMAZING GRACE - "Amazing Grace" is an extremely popular Christian hymn written by John Newton (1725-1807). The tune is an early American folk melody, first known as a plantation melody entitled "Loving Lambs."

Life as a Seaman - His mother died when he was 6 years old. His father remarried and after years of formal education, John joined his father's ship at the age of 11, and began a life as a seaman. His early years were round of teenage rebellion. He served on several ships, got involved with the African slave-trade, and came close to starvation while living in Sierra Leone. Eventually, he acquired his own ship. Selling and transporting of black slaves to the West Indies and America was cruel and vicious, but a way of living for him.

Life Turning Point - Aged 23, while returning to England from Africa, the voyage was particularly stormy. He was on board a cargo ship against heavy seas and turbulent weather. Worn out and almost frozen, it appeared all would be lost, Newton began reading Thomas a Kempis's religious classic book, *Imitation of Christ*. Kempis was a Dutch monk, who belonged to the Brethren of the Common Life order. The book and his near-death experience was the turning point of Newton's life. He was amazed to be saved from almost certain death. He felt convicted of the inhuman aspects of his work and became a strong crusader against slavery. On return to England, he married his sweetheart Mary Catlett in 1750, and became a clerk at the Port of Liverpool for the next 9 years. It was during this period he felt the call of God increasingly to preach the gospel.

Call to Ministry

Newton studied ministry. At age 39, he became a minister, supported and influenced by the evangelist George Whitefield and the Wesleys. Newton, however, decided to stay within the mainstream of the Anglican Church. He also formed friendships with political leaders like William Wilberforce, who were advocates for the abolition of slave trade. In 1790, Newton's beloved and supportive wife Mary died of cancer. Wherever John Newton preached, large crowds gathered to hear the "Old Converted Sea Captain." In 1807, the year Newton died, was the same year that the British Parliament Abolished slavery.



“the extraordinary turns in my life; the calls, warnings, and deliverances I had met with... about six in the evening [I heard] that the ship was freed from water, there rose a gleam of hope. I thought I saw the hand of God displayed in our favour; I began to pray.”

John Newton

Amazing Grace

101

Amazing Grace.

John Newton,

Arr. by E. O. Excell.



1. A - maz - ing grace! how sweet the sound That saved a wretch like me! I
2. 'Twas grace that taught my heart to fear, And grace my fears re - lieved; How
3. Thro' man - y dang - ers, toils and snares, I have al - read - y come; 'Tis
4. The Lord has prom - ised good to me His word my hope se - cures; He
5. And when this flesh and heart shall fail, And mor - tal life shall cease; I
6. When we've been there ten thou - sand years, Bright shin - ing as the sun, We've



once was lost, but now am found—Was blind, but now I see.
 pre - cious did that grace ap - pear, The hour I first be - lieved!
 grace has brought me safe thus far, And grace will lead me home.
 will my shield and por - tion be, As long as life en - dures.
 shall pos - sess with - in the veil, A life of joy and peace.
 no less days to sing God's praise Than when we first be - gun.



A life in chains

Workshops in calypso and music delivered by Alexander De Great

Children demonstrate their understanding of this traditional form of storytelling through music which evolved from the 'griots from Africa.



Evil Ship

1. I woke up five o'clock in the morning
Didn't even know where I was going
I called for my father, called for my mother
Called for my little sister and my little brother
Sadly there was no reply
All I could do was cry and cry and cryyyy

Chorus. Why does everything happen to me
It's not fair, can't you see
I don't want to go on this terrible trip
I don't want to go on this evil ship tonight

2. They gave me a nasty look
And none of them know how to cook
They are really very bad
And I'm not feeling very glad
Can't they just let me go
They are my greatest dangerous foe

Chorus. Why does everything happen to me
It's not fair, can't you see
I don't want to go on this terrible trip
I don't want to go on this evil ship tonight

3. My mother told me not to go outside
But now I'm on a terrible slave ship ride
Not a light in the night
Not even a candle in sight
This ship ain't even properly made
I don't get a little bit of shade

Chorus.



Young people and children
demonstrate their skills in Rapso and
Poetry from Denbigh High School,

A life in shackles

I'm happy and cheerful as I play
laughing and running shouting HURRAY
but all of a sudden at mid-day
I'm shouting for help no more HURRAY
I'm taken away, and there I lay.

Fahima Akhtar
Denbigh High School



I was taken from my home
And didn't know what to do
I was taken from my salt fish
And my callaloo
The men came down
And chained me to a ship
They said you might die
On this on this Long dirty trip
When the journey was over
They put me on sale
My Mama did die
I thought she was looking pale
I was taken to Trinidad
To work on the plantation
But me to tell the truth
This was a barbaric nation
But now all you Europeans
This will stop today
For future generations
I pray and pray and pray

Bradley Sinclair
Denbigh High School



A life in chains

Workshops in storytelling , poetry and rapso delivered by Coco P.

Children demonstrate their understanding of the plight of the slaves through poetry.



I want my life
Not this pain and strife
I want my family
Not this calamity
Take me away
Let me have my own way
Let me run
Into the blazing sun

I am so distressed
My mind is so very stressed
They took me away
Now I don't have my own way
I want fly
Into the sky
Or just die, die, die

*Umar Rahman 78BC
Denbigh High School*



Children experienced skills in creative writing, the history of slavery and the transatlantic slave trade

A life in shackles

Taken from my home
Feeling very alone
Life now is not very good
If I could run I would



*Arooj Miran 71CCA
Denbigh High School*

I am slave
Kept in the dark
My life is so grave
Me and my family apart
I have to be brave
With my broken heart
Now I rise and fall with the tidal wave
It has all ended before the start



*Aaysha 75RZ
Denbigh High School*



They used the history of the slave trade to write their own adaptation of the lives of the slaves, and the journey they endured from freedom to capture.

A life in chains

Alexander De Great lecturing children of Ramridge Primary School - Calypso

Below: A child reciting his work



Slave Traders Song

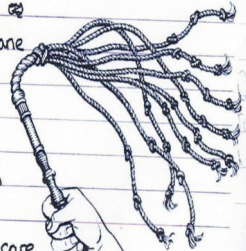
There life is not very nice
they will have to sleep with the mice

Just give me money
Ben we want lots and lots
Ansa I'm not being funny
Zac To fill up our money pots
✓ We Sell the slaves for Sugar and spice
✗ All they get is a bit of rice



It's not fair but we don't care
We want money and we'll go anywhere
Children young fit and strong
We don't think slavery's wrong

If they dare to complain
we will hit them with the cane
we will hit you on the bum
it will hurt it very num
it will hurt you very much
you would cry with every touch



It's not fair but we don't care
We want money and we'll go anywhere
Children young fit and strong
We don't think slavery's wrong

The children experienced the skill of writing 'calypsos'. Under the guidance of Alexander De Great, the children penned their own calypsos. See below

A life in shackles

If they dare to complain
 we will hit them with the cane
 we will hit you on the bum
 it will burn it very num
 it will hurt you very much
 you would cry with every touch



It's not fair but we don't care
 We want money and we'll go anywhere
 Children young fit and strong
 We don't think slavery's wrong

We are rich You are poor
 I sleep on the bed you sleep on the floor
 Morning comes im in a mood
 Hurry up and bring my food
 Make sure all the work's done you!
 (beat me it's not very fun) Don't think you are hear
 for the ~~beat~~ fun.

It's not fair but we don't care
 We want money and we'll go anywhere
 Children young fit and strong
 We don't think slavery's wrong



A life in chains

The children also experienced the skill of writing 'rapsos' delivered by Coco P.

They used the history of the slave trade to write their own adaptation of the lives of the slaves, and the journey they endured from freedom to capture.



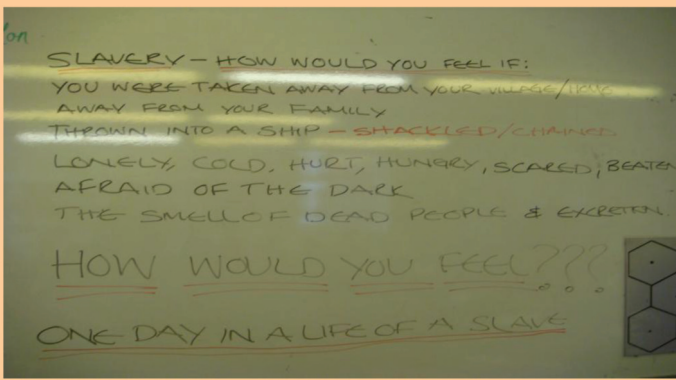
I'm just a black male
They took me away
And put me up for sale
now I'm chained up
and they won't let me out
even though I scream and shout

Tasheel
Denbigh High School



People came from slavery
Now settled down in peace
From a hard days work
Now to relax and release
They used to be in shackles
Now they wear silk shoes
Looking back into the past
When they had non tasting soup
Looking into the future now
Its now jam on toast
From living in a hut
to a wooden chattel
now life is so different
it's mansions hurrah hurrah
we have won the battle

Ar-Rafi Miah Denbigh High School



A life in shackles

I was lying in my home
when the Europeans came along
they made live in a ship
where I was feeling very sick
they made me work
year on year out
feeding me next to nowt
oh my god I've had enough
when I told them
they said 'tough'

*Junaid Ahmed
Denbigh High School*

I'm a slave working
since the morning dew
it's so hot what can I do
obeying my masters commands
day and night
whipping me, whipping me
til the lashes shine bright
I cry and cry
until I can cry no more
Help me help me
I'm on death's door

Denbigh High School



A life in chains



We Shall Overcome...

*Poor Souls Are Gone, We Know Not Where.....
But Are Far Beyond Our Mothers Care,
And Placed In Cruel Hands.*

*Our Cup Is Full Of Grief,
And Woe And Dispair
Follow When We Know
Our Comforts Are All Dead.*

*No Tongue Can Tell
Or Mortal Know,
What Gloomy Hours We Under Go ,
When All Our Joys Are Fleed.*

*Our Children Were Torn From Our Embrace
And Sold In Foreign Lands
With Our Friends
Sold From Place To Place.*

*No Body Alive Today Can Understand The
Agony
And Pain These People Went Through.*

*It Is Pathetic,
But However We've Laid Our Cause Before The
Great One
Who Rules The Vast Affairs Of This World.*

*We Shall Over Come Some Day.....
We Shall Over Come Some Day....
We Shall Over Come.*





A life in shackles

Why do we have to be
 Slaves, slaves, slaves
 We can't even play, play, play
 We have no time in the day
 I just wish we weren't
 Slaves, slaves, slaves

*Nawal
 Denbigh High School*

I am a slave
 And I am
 Not ready to obey
 I have no say
 I want to go away

*Abdallah Latif
 Denbigh High School*



I am slave
 Forced into the trade
 I was at home
 Now I am alone
 There's no-one to love or share
 Nobody to care
 I want my family
 I want my friends
 It's hard but I've got to be brave

They've taken away my respect
 And now there's nothing left
 Strife for freedom in our kingdom
 We must be strong
 Never wrong
 We must follow our heart
 So it never breaks apart
 Slavery must not last
 IT WILL BE IN THE PAST...!!!

*Thania Gul
 Denbigh High School*



AFRICA MY AFRICA

*Africa of proud warriors in ancestral savannahs
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood flows in my veins
Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
Africa, tell me Africa
Is this your back that is unbent
This back that never breaks under the weight of humiliation
This back trembling with red scars
And saying no to the whip under the midday sun
But a grave voice answers me
Impetuous child that tree, young and strong
That tree over there
Splendidly alone amidst white and faded flowers
That is your Africa springing up anew
Springing up patiently, obstinately
Whose fruit bit by bit acquires
The bitter taste of liberty.*

By Rivae Pendaer (15yrs)





Life in the plantations

For those who made it alive to the British colonies in the southern states of America, and the West Indies, conditions scarcely improved. They worked punishing hours under threat of the overseer's whip, mainly in sugar fields, but also in tobacco, rice and cotton plantations. Others worked as craftspeople, or servants. Punishments were harsh. Enslaved Africans were considered to be property, not people. Stripping them of their own names and forcing them to take new names, often those of their owners, was designed to dehumanise Africans and underline their status as property. The fact that they could be sold and taken from the plantation at any time made it very difficult to maintain any normal family life. Some of the Africans hunted as runaways may have just been trying to visit friends or family in another plantation. Women were not spared inhuman treatment. Some were raped, and many were beaten as they worked alongside men in gangs. Life was intolerable for some field workers: they found escape by hanging themselves in the woods.

"The iron muzzle, thumb-screws,... are so well known as not to need a description, and were sometimes applied for the slightest faults. I have seen a Negro beaten till some of his bones were broken, for only letting a pot boil over."

Olaudah Equiano

Parliament, passion and people power

The campaign
for abolition

The campaign to abolish slavery was the first peaceful mass protest of modern times. The 1807 Act came after decades of resistance and campaigning by abolitionists.



Thousands of ordinary people signed the Manchester petition in favour of abolition



WILLIAM WILBERFORCE

Was a deeply religious English member of parliament and a social reformer who was very influential in the abolition of the slave trade and eventually slavery itself in the British Empire.

In the 1780s a campaign began in Britain to end the practice of buying and selling Africans for profit. Africans had fiercely resisted their slave masters throughout the trade, but now their voices began to be heard in Britain. Over the following two decades the abolition movement gathered an unstoppable momentum. The people who fought against the slave trade came from all walks of life. They included slaves and former slaves like Olaudah Equiano, church leaders and statesmen like William Wilberforce and countless ordinary people who signed petitions, marched, lobbied and prayed for change

How did the campaign emerge

By the 1780s, the slave trade was becoming a major issue of concern for some Britons. Thousands of enslaved Africans had fought with the British in the American War of Independence. After defeat for the British in 1783, there remained the question of where the ex-slaves, who had been promised freedom for their loyalty, should go. 3,000 were eventually evacuated to Nova Scotia in Canada to form a new community. Others were also now to be seen - and heard - in London. A small band of Africans began to agitate for an end to an inhuman practice, including leading African abolitionists Olaudah Equiano and Ottobah Cugano. They both knew about slavery first-hand, and made sure others heard about the realities. Their campaigning ensured slavery became a key issue of political debate. They were supported by leading abolitionists: Granville Sharp, who helped Africans fight test cases challenging the legal basis of slavery; Thomas Clarkson, who collected powerful evidence of the barbarity of the trade; and William Wilberforce, who fought for legislation in Parliament.



House of Commons. 1806

Parliament, passion and people power

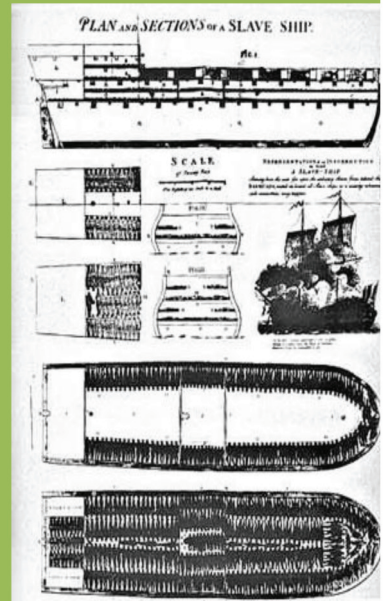
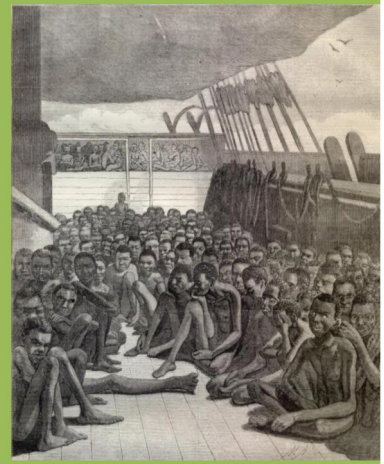
Campaign committee

The emerging anti-slavery campaign was driven by a religious group, the Quakers. They were the first group to protest against the slave trade from the mid 17th century. Their opposition was well established by the 1780s. In 1787 they founded a campaign committee, known as the Society for the Abolition of the Slave Trade, made up of men who passionately opposed slavery on moral grounds. Nine Quakers were joined on the committee by Granville Sharp and Thomas Clarkson, with William Wilberforce as their Parliamentary spokesman. They formed a highly effective alliance with Black African abolitionists, organising and rallying people all over the country.

The campaigners set out to make sure the British public understood the injustice and cruelty of the trade behind the Caribbean sugar they were developing such a fondness for, and used inventive marketing tactics to get over their message. Thomas Clarkson visited slaving ports such as Bristol and Liverpool in order to gather evidence to put in front of the lawmakers and the public. He asked a Royal Naval draughtsman to produce exact drawings and dimensions of the slave ship Brookes. This showed the shocking truth about transportation of slaves: hundreds of men, women and children were chained on their backs in holds reaching just 50cm high, with no room to stand, turn over or even sit up.

Tortures, murder, and every other imaginable barbarity and iniquity are practised upon the poor slaves with impunity.

African abolitionist
Olaudah Equiano



Parliament, passion and people power

The campaign
for abolition

“The night has been long,
The wound has been deep,
The pit has been dark,
And the walls have been steep”.

By Maya Angelou

Trade for goods, not people

One of Clarkson's arguments was that Britain should be trading with Africa for goods, not people. Clarkson filled a chest with natural and man-made African goods: seeds, woodwork, metalwork and leather goods such as sandals. He added manacles and a whip, which he bought in a dockside shop in Liverpool. Clarkson took the campaign out to the country, using the objects as graphic visual aids during speeches at public meetings. It had a galvanising effect on the people who went to hear him. The abolitionists were among the first activists to realise the importance of having a coordinated, branded campaign. In perhaps the first example of a logo being used to brand a political campaign, they adopted the image of a kneeling African in chains, with the words 'Am I not a man and a brother?'. Supporter Josiah Wedgwood produced a ceramic cameo from the image: it was used on china, cufflinks, bracelets, medallions and banners. These tactics proved extremely successful in persuading ordinary working people that slavery must end. Hundreds of petitions favouring abolition poured in to the House of Commons.

*Am I not a man
and a brother?*

*Used by the
abolitionists as their
campaign 'slogan'.*



Thomas Clarkson



Parliament, passion and people power

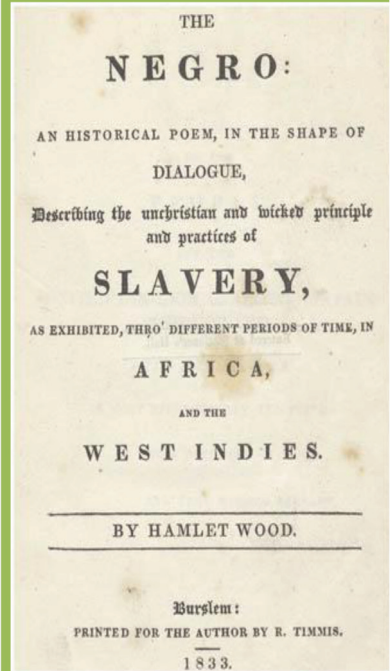
The campaign
for abolition

African abolitionists played a leading role throughout



They included Ignatius Sancho, a freed man who became the first African writer to be published in England. His grocery shop, in Charles Street, was mid-way between Downing Street and the Houses of Parliament and a key meeting point for the abolitionists. Olaudah Equiano, also known as Gustavus Vassa, also had direct experience of enslavement. At the

age of 11 he had been sold to a Virginia planter, then bought by a British naval officer, Captain Pascal. After eventually buying his freedom, Equiano travelled extensively around Britain giving public talks about his experiences as a young boy kidnapped in Africa, his life when enslaved, and the evils of the slave trade.




Parliament, passion and people power

The campaign
for abolition

“Contrary to the principles
of justice, humanity and
sound policy”


Lord Grenville condemns the
slave trade in Parliament

Damning evidence



THE INIQUITY
OF THE
SLAVE TRADE!
AN ACCOUNT OF THE
MURDER OF A FEMALE NEGRO,
Who was Juggled to Death by Order of an
UNMERCIFUL CAPTAIN,
And of the Distress sustained by Thousands of Creatures,
In the Moment when he employed to create his servile
People.

A TRUE STORY.



LONDON:
Printed by F. White, Stationer, Pall-mall;
AND SOLD BY J. COLLIER, at the PATENT-LITERARY
SHOP, AND J. BIRCH, No. 15, CASTLE-
STREET, NEAR ST. MARTIN'S.

Once the slave trade had become a live public issue it ensured that Parliament became involved in its investigation. In the 1780s and 90s several House of Commons Select Committee Enquiries heard first-hand evidence from people involved in the slave trade. They included ships' captains, owners, commanders of the African slave forts, priests, ships' surgeons and carpenters.

While the evidence of ships' masters painted a reasonable and humane approach, others revealed the full horror of Africans dying in suffocating holds, women violated and anyone who resisted clapped into vicious leg irons. The evidence was graphic and shocking. One Anglican priest reported back from Barbados, where he witnessed pregnant women and mothers with babies being flogged on their backs.

Evidence to the House of Commons
Committees 1789-91 revealed the true
horrors of the slave trade

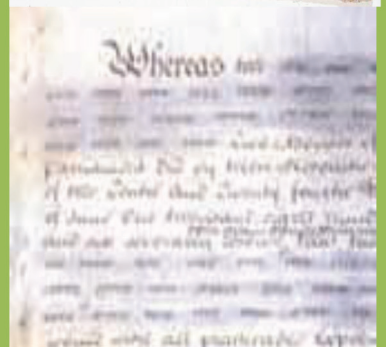
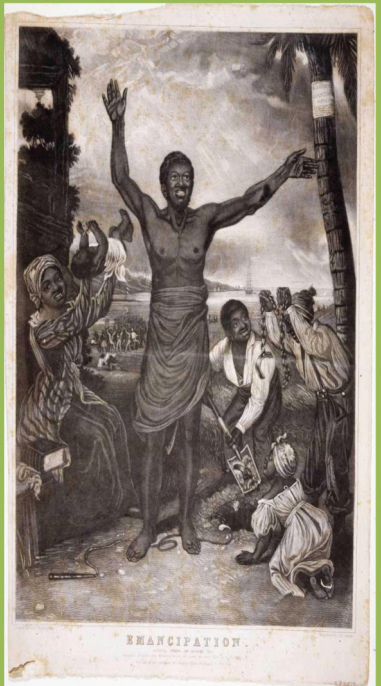
The Act abolished
'all manner of dealing and trading in the Purchase, Sale, Barter or Transfer of Slaves, or Persons intended to be sold, transferred, used or dealt with as Slaves, practised or carried on, in, at, to or from any Part of the coast of Countries of Africa'.

Parliament, passion and people power

The campaign
for abolition

Passionate speech

William Wilberforce was a committed and passionate Parliamentary spokesman for abolition. For years he persisted in raising the issue in the middle of the French revolutionary wars and in the face of opposition that branded him unpatriotic for attempting to hand economic advantages to other European slave carrying powers. The turning point in Parliament came 19 years after the Society for Abolition had been formed. In February 1806, Lord Grenville formed a new government. He and his foreign secretary Charles Fox were strong opponents of the slave trade. Grenville made a passionate speech in Parliament arguing that the trade was 'contrary to the principles of justice, humanity and sound policy'. In 1807 the Act was passed in the House of Commons. It had a clear majority in both Houses. The new law outlawed the practice by British ships and British crews of forcibly removing Africans from their homeland to a life of slavery. This marked the point at which Britain transformed itself from a key slaving nation to a zealous international campaigner against the trade. Although slavery itself was not to be abolished for another 27 years, with the Emancipation Act of 1833, it was the beginning of the end for chattel slavery.



History of Soca Music



HISTORY OF SOCA

Soca is a dance music that originated in Trinidad and Tobago from calypso music and is also known as the soul of calypso. It combines the melodic uplifting sound of calypso with insistent percussion.

Calypso music is a form of folk music developed in Trinidad, West Indies. Frequently improvised, the words of calypso songs usually concern topical themes, and they are characterized technically by arbitrary shifts in the accentuation of everyday English words.

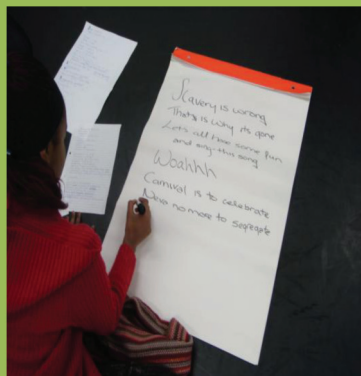
In the early days, when Trinidad was colonized by the Spanish and French, Calypso, served as the verbal means of consolation to the slaves. Calypso rhythms can be traced back to the arrival of the first African slaves brought to work in the sugar plantations of Trinidad. Forbidden to talk to each other, and robbed of all links to family and home, the African slaves began to sing songs. They used calypso, which can be traced back to West African kaiso, as a means of communication and to mock the slave masters.



History of Soca Music

It was not until the English defeated the Spanish in the Battle for the Island that Calypso assumed its magnitude, since everybody now spoke this new language. Gaining more ground as news-carriers and town criers the Calypsonian was well respected. Whatever news they brought through their lyrics was the gospel. Calypso turned out to be an excellent tool used to spread social and political commentary. The music used to accompany these lyrics is heavily influenced by the African drum. Today, Calypso maintains its informative stance and has evolved to cater to the dance hall crowd.

Soca music - a good starting point is in the name itself, "Soca". It is the rhythmical fusion of Soul and Calypso and its geographical origin is Trinidad and Tobago. The importance of lyrics laced with social commentary and double entendre has been a prominent characteristic since its birth, right through to the current dance styles of Soca. The ever infectious Soca music has now evolved into the definitive musical form of the Eastern Caribbean. The music is part of the vibrant Caribbean culture that has spread through emigration and has now established itself as far afield as North America and Europe. Soca is the primary music of the many carnivals in the Caribbean and also many of the Caribbean style carnivals that have developed worldwide.



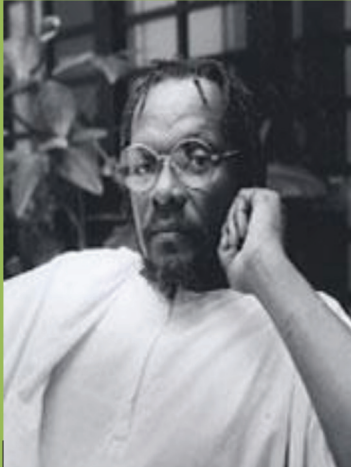
History of Soca Music



The artist who deserves the credit for this new sound is none other than Garfield Blackman, born in Trinidad in 1941. Fans know him better as **Lord Shorty** the father of soca music. He combined Indian instruments, The **Dholak**, the **Tabla** and the **Dhantal** with Calypso to create a new rhythmic sound he originally called **Solka**, later abbreviated to **Soca**.

This was a natural progression because Indians and Africans were the main inhabitants of Trinidad & Tobago, the home of Calypso & Lord Shorty.

In addition to Indian music, Jamaican reggae, R&B & even rock have and continue to influence soca music. Even poetry has influenced calypso, giving rise to **Rapso**.



'You are young and your future is ahead of you.

Right or wrong, sweet or sour depends on what you do.

Taking the wrong direction will drain your constitution

And promote tension, chaos and confusion

Then corruption to the inner man.

And that was not God's plan.'

Ras Shorty I

History of Soca Music



Calypso has earned its place in history as the national folk song of Trinidad and Tobago and the music of the Caribbean after the emancipation of the slaves. However, even before emancipation there is evidence that the art form had begun its growth. West African Tribal songs were the precursor to the calypso. Calypso had its roots in the West African custom of *griot* court singing. The *griots* usually sang songs of praise and derision and were storytellers. Calypso contains characteristics of these West African songs including:

- The percussive rhythmic beats
- The call-and-response pattern
- Extemporaneous singing
- Satire

Many early calypsos were sung in French Creole by an individual called a griot. As calypso developed, the role of the griot became known as a chantuelle.

The chantuelles became known as calypsonians, and the first calypso record was produced in 1914 by Lovey's String Band. Calypso music began to move away from the call and response method to more of a ballad style and the lyrics were used to make sometimes humorous, sometimes stinging, social and political commentaries.



Soca Songwriting and Music Production

Lectures were delivered by SW Storm on soca music. The young people penned songs to soca music.

Their lyrics were a reflection on the history of carnival and the journey endured by the slaves. Below : 'Fly Away' written and sung by by Lilato Madiri from Denbigh High School, Luton.

Fly Away

It's time, the time is now
Now shall rejoice
In my voice
Fly away
Fly away

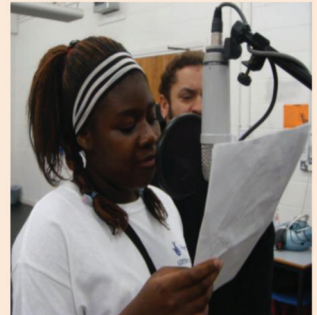
We gonna fly up high
And reach in the sky
Cos the seasons here
Its time to play
Fly away
Fly away

So fly
And reach up in the sky
Til the morning light arrives
And party cos its carnival

Repeat

I'll fly
I'll fly for now
Let your spirit fly
Fly above
Fly away
Fly away

We gonna jump up high
And feel the beat tonight
Carnival is here
It's time to dance
Fly away
Fly away





Soca Songwriting and Music Production

So fly
And reach up in the sky
Til the morning light arrive
And party cos it's carnival Repeat

Fly to the left
Fly to the right
We flying all around
Yeah we flying all night Repeat

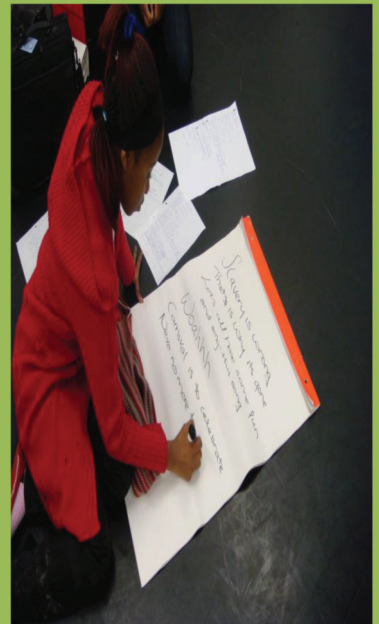
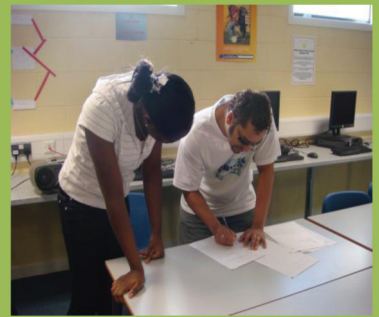
Away
Fly away

The beat
The beat for me
Is really so sweet
Truly Fly away, Fly away

We gonna jump up high
Cos it feel so right
The party's here tonight
Let's see you dance Fly away, Fly away

So fly
And reach up in the sky
Til the morning light arrives
And party cos its carnival Repeat

Free
Fly away
Free
Fly away



Soca Songwriting and Music Production

The young people experienced recording their soca songs by Terry Nelson Fraser a professional music producer.

They were guided and directed under the watchful eye of SW Storm. See below verse and chorus for 'Steppin to freedom' written and sung by Liseli, Jessica, Sianika, Mercy, Jamila, Egret, supported by young people of Denbigh High School

Steppin to freedom

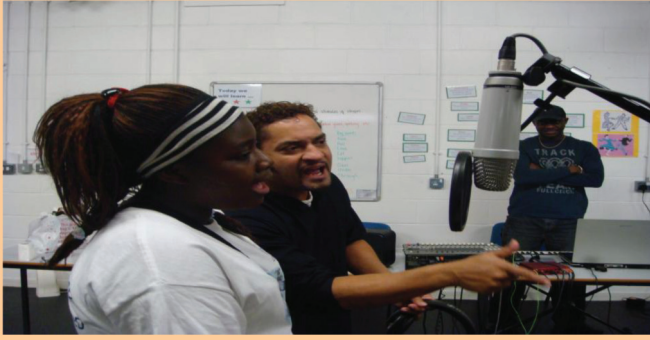
Slavery is wrong
That is why it's gone
Let's all have some fun
And sing this song (woahhhhh)

Carnival is to celebrate
Neva no more to segregate
Together we are free
A little bit of fun at carnival
Everyone getting radical
Raise your hand let me see

Start steppin, (Chorus)
Steppin to freedom
Steppin,
Steppin to freedom
Steppin,
Steppin to freedom
Steppin,
Steppin to freedom

Freedom is rags
Freedom is flags
Wave them fly away
Freedom is festival
Freedom is bacchanal
Get up it's carnival day





Soca Songwriting and Music Production

Now the time is right
Worries have no place
Live your life with joy
And take your space

(Chorus)

We all have one night
To make what is our
True and real for all
Standing as one

(Chorus)

Stop shake your body drop
Shake your body step
Move your body shake

Stop shake your body drop
Shake your body step
Move your body shake



First arrival of the Chinese in Trinidad



The First Arrival - Chinese

October 12, 1806 marked the arrival of the first batch of Chinese labourers to Trinidad. A total of one hundred and ninety-two (192) of them arrived on the East India Ship *Fortitude* after a six (6) month voyage from Bengal via St. Helena. This is reputed to be the first organized settlement of Chinese in the Americas. A more consistent flow of Chinese indentured labour occurred after the Emancipation of the African slaves. Records indicate that the official immigration of Chinese indentured labour spanned the period 1853 – 1866. After that time, Chinese immigration was largely on a voluntary basis. Initially, the Chinese immigrants worked on the estates and cultivated gardens however soon after their period of indentureship or even before, many of them left the plantation and sought work as butchers or shopkeepers. By the 1850s a large portion of the village shopkeepers were Chinese.



First arrival of the Chinese in Trinidad

List of Vessels Arriving in Trinidad with Chinese Immigrants 1806-1866

Fortitude	12 October 1806
Australia	March 1853
Clarendon	23 April 1853
Lady Flora Hastings	28 June 1853
Maggie Miller/Wanata	3 July 1862
Montrose	18 February 1865
Paria	25 May 1865
Dudbrook	12 February 1866
Red Riding Hood	24 February 1866



First arrival of the Chinese in Trinidad



Chinese community, traditions and culture

The Chinese Trinidadian and Tobagonian community is a diverse mixture that includes first generation immigrants from China. The Chinese diaspora in Trinidad and Tobago includes people of mixed and unmixed Chinese ancestry.

On arrival to Trinidad and Tobago, the indentured Chinese workers brought with them their traditions, customs, culture and beliefs.

Today, the Chinese community celebrate special occasions such as the celebration of the bicentennial of Chinese Arrival on the shores of Trinidad and Tobago. These celebrations offer the opportunity to all to share the Chinese culture, to educate and entertain, welcoming all the citizens of Trinidad and Tobago as it was hidden for so many years. The diversity fits in well with the melting pot of cultures that makes the colourful heritage of Trinidad and Tobago.

They share so many forms of culture and heritage, such as, The Dragon Dance, Martial Arts, Music, Dance and even the calypso artform, which negates the stereotyping of the Chinese as being 'Business only'.

Chinese cuisine also plays an important role in Trinidad and Tobago as does the mixed cuisine of the other cultures.



First arrival of the Chinese in Trinidad

Children from Ramridge Primary School, Moggerhanger Lower School and Denbigh High School, celebrate Chinese New year with The History of the Chinese indentureships and the culture and heritage of the Chinese people. They watched, learned and participated with the Chinese Lion Dance and the Dragon Dance.

Workshops lead by Sifu Chris Thomson, explained the Chinese traditions and the martial art form and skills and discipline of the various dances.

Children also experienced the music, by watching attentively the demonstration of the drum playing delivered by Sifu Chris, then to have a go themselves. They combined the instruments and played them simultaneously with the giant cymbals.



First arrival of the Indians in Trinidad



The History

In 1834, after a sustained and successful campaign by anti-slavery groups for the abolition of the inhuman system of slavery throughout the British Empire, a new system of indentured labour was introduced in the British colonies. Accordingly starting from 1845, Indian workers were taken, *inter alia*, to Trinidad and Tobago on labour contracts ranging from three to five years. Their situation differed from slavery in one essential respect, namely, that the contracts were temporary and did not connote life-long bondage. The Colonial Office in London had forbidden the imposition of restrictive work contracts. It had stipulated that the Indian migrants be entitled to a basic minimum wage, accommodation and health care, all of which were to be provided by the employer. Regulations also existed for strict official monitoring of their treatment. But this was not always enforced. Due to the lack of supervision and control, many of the migrants faced enormous problems. Over the years, at the insistence of the Colonial Office in London and the Government of India, the Trinidadian Legislative Council enacted several Immigration Ordinances. However, responding to widespread criticism, Lord Grey, then the Secretary of State for the colonies, agreed in principle to curtail the indenture period to one year. Under continued pressure of the planters, however, three year contracts were introduced in 1850, and even that was changed in 1862 to five years.

India contributed 134,183 indentured labourers to Trinidad and Tobago between 1845 and 1917. A vast majority of these migrants were from Uttar Pradesh, Bihar and Bengal. Those that embarked on the ships sailing from the port of Calcutta were

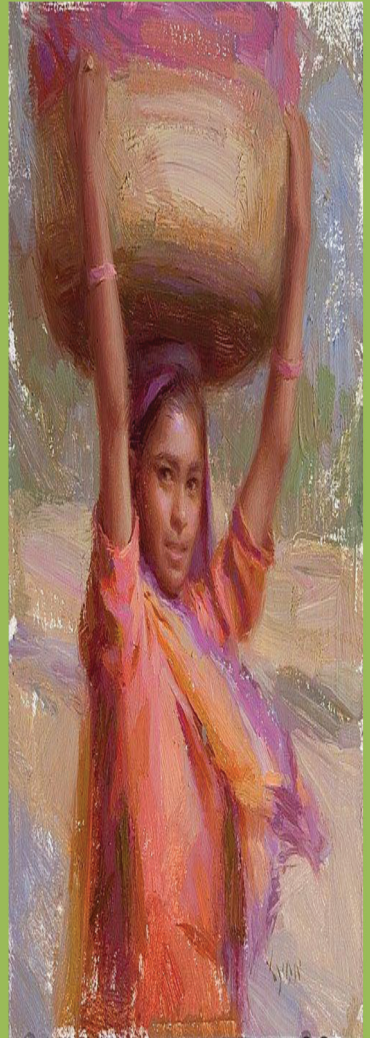


First arrival of the Indians in Trinidad

called '*Kalkathiyas*' - to distinguish them from about five thousand South Indians who had gone through the port of Madras were called '*Madrasis*'. Those that had gone from tribal areas of Bihar and Bengal were called '*Jangalis*' or hill coolies.

The indentured Indians proved their worth so effectively, that after their initial five year contracted labour, they were encouraged to enter into the second period of work. The white colonists had come to the conclusion that the free passage back to India, that had been agreed earlier, was an unnecessary expense. They decided to offer their labourers a plot from the Crown Lands in lieu of the return passage. From around 1860, about a thousand Indians annually accepted the extension of their contract periods. Many of them that had opted for the return passages gave them up for lands of equivalent value.

After the extended contracts were over, the Indian migrants transformed themselves into a dynamic peasant class. Their families also participated in plantation work that they had taken up. Gradually, with the money they set aside they were able to acquire more and more land, as well as other possessions. Having realised the value of money during their days of poverty, they were prepared to make sacrifices and lead a simple life so that their children could later live in comfort. After 1870, they purchased Crown Lands wherever they could, and between 1885 and 1912, they formed their own villages and tried to settle down in their former way of living – cultivating rice, sugar, cocoa and various vegetables and, even more important, restoring their Indian customs and traditions.



First arrival of the Indians in Trinidad



159th Anniversary of Indian Arrival Day

The names of the first Indentured East Indians who arrived in Trinidad on board *Fatel Rozack* in 1845.



NAME	AGE				
1 Bhurth	20	54 Sarook	36	110 Ropun	21
2 Sookra	15	55 Bultoo	22	111 Ramjeehun	30
3 Dookhee	25	56 Lotur	30	112 Apodnia	30
4 Halladur	18	57 Gooroocharm	30	113 Neerown	28
5 Anbath	24	58 Boodhoo	19	114 Nobin	21
6 Chowdry	18	59 Mohun	31	115 Ruttoo	32
7 Bundhoo	19	60 Khadun	19	116 Fatur	21
8 Panchoo	16	61 Ramcham	24	117 Gunsem	30
9 Potern	23	62 Chabooree	28	118 Maghoowa	20
10 Gopaul	30	63 Nundoo	30	119 Meetoo	25
11 Curmun	27	64 Abeeluck	19	120 Ramdihal	24
12 Sunbir	21	65 Laitoo	16	121 Teeluckharry	20
13 Munee	27	66 Gunnes	34	122 Gredharry	19
14 Mohun	18	67 Doorjen	28	123 Seedayal	16
15 Buznauth	27	68 Neerny	20	124 Gunga	23
16 Anhach	20	69 Kistoe	28	125 Anjaeb	30
17 Soonlah	25	70 Causmollee Khan	32	126 Luliet	28
18 Bhaden	27	71 Gondoury	18	127 Podaruth	24
19 Minia	27	72 Lantoo	25	128 Bhowaney	27
20 Munsaram	30	73 Sonatun	36	129 Boodhun	24
21 Purnessur	28	74 Furreed	32	130 Gopaul	35
22 Gungaram	24	75 Sobrooghun	20	131 Choin	20
23 Siloram	22	76 Jahul	28	132 Doolar	20
24 Pithoe	18	77 Molee	25	133 Cornul	17
25 Dhee Singh	16	78 Eranbocus	36	134 Mungur	32
26 Sukroo	28	79 Faize Buxo	30	135 Ubhour	25
27 Poochand	33	80 Madar Buxo	28	136 Porah	27
28 Dhumaram	30	81 Nemchan	30	137 Bundhoo	27
29 Jeebun	25	82 Jogoo	14	138 Dookhun	32
30 Lodhan	25	83 Tacoor Sing	14	139 Rughoo	38
31 Unhora	24	84 Nanhoo	16	140 Soomar	38
32 Danna	18	85 Deersun	18	141 Nunko	26
33 Bolakee	25	86 Bundhoo	20	142 Bholia	20
34 Auheluck	26	87 Ramnath	23	143 Doolee	193 Bahadoor
35 Khadoo	31	88 Caleecharan	20	144 Jurum Singh	194 Muma
36 Julioo	18	89 Sonatun	30	145 Sonatun	195 Goonoo
37 Bheekarry	18	90 Seeodeen	25	146 Cundroo	196 Bolakee
38 Toolaram	24	91 Nyak	30	147 Ramsing	197 Hardutt
39 Tulokee	18	92 Golab	27	148 Goarah	198 Bhandoo
40 Bajorand	36	93 Nundoo	17	149 Bhooyreeth	199 Rajnauth
41 Foolchand	32	94 Ailar	--	150 Deespo	200 Bodeel
42 Lakho	18	95 Jaunkee	24	151 Nundo	201 Chotoytha
43 Neerny	17	96 Bhekarry	30	152 Mohun Sing	202 Jaipaul
44 Takordayal	21	97 Ruchparr	40	153 Gopaul	203 Jhurry
45 Boodhay	24	98 Ramsaran	21	154 Sonia	204 Gunnes
46 Bahadoor	28	99 Ramchun	18	155 Bhanggee	205 Golamina
47 Sookun	25	100 Rughobungss	31	156 Busurna	206 Somodha
48 Aunori	22	101 Dookhoo	30	157 Sohrya	207 Maighun
49 Seedam	17	102 Chumroo	28	158 Asson	
50 Aunand	16	103 Baharry	25	159 Omruddee	CHILDREN FEMALES
51 Nunko	25	104 Taka	32	160 Beersong	208 Amree
52 Beharee	19	105 Bholia	30	161 Bhpwampersad	209 Faizan
53 Sookur	18	106 Bhooryo	28	162 Kawal	210 Mungree
		107 Rutheeya	25	163 Rampal	211 Aucklee
		108 Gopaul	24	164 Randayal	212 Jhalowa
		109 Nundoo	18	165 Greecharee	213 Dhonee

MALES
166 Untram
167 Bhoynon
168 Newchand
169 Gooroodayal
170 Bahadoor
171 Nadhon
172 Aunatch
173 Bhooseya
174 Guranee
175 Gungeeya
176 Gowree
177 Aublokheeya
178 Deepa
179 Mohoorun
180 Bulleeya
181 Mandoo
182 Sookocanroo
183 Bhookhu
184 Etwareeya
185 Rudum
186 Toya
187 Samareeya
188 Sookocawaroo
189 Ghowlee
190 Seeklia
191 Maunkee
192 Dossy

CHILDREN MALE
193 Bahadoor
194 Muma
195 Goonoo
196 Bolakee
197 Hardutt
198 Bhandoo
199 Rajnauth
200 Bodeel
201 Chotoytha
202 Jaipaul
203 Jhurry
204 Gunnes
205 Golamina
206 Somodha
207 Maighun

CHILDREN FEMALES
208 Amree
209 Faizan
210 Mungree
211 Aucklee
212 Jhalowa
213 Dhonee



First arrival of the Indians in Trinidad

They came in ships.

From across the seas, they came.

Britain colonising India, transporting her chains
from Chota Nagpur and the Ganges Plains.

Westwards came the *Whitby*, *The Hesperus*,
the Island-bound *Fatel Rozack*.

Wooden missions of imperialist design.
Human victims of her Majesty's victory.

They came in fleets.
They came in droves
like cattle
brown like cattle,
eyes limpid, like cattle.

Some came with dreams of milk-and-honey riches,
fleeing famine and death:
dancing girls,
Rajput soldiers, determined, tall,
escaping penalty of pride.

Stolen wives, afraid and despondent,
crossing black waters,
Brahmin, Chammar, alike,
hearts brimful of hope.

They came in ships,
ships of hope,
and ships with dreams.



First arrival of the Indians in Trinidad



Indians in Trinidad then and now

The East Indians were one of the seven different cultures that came to settle on the twin islands of Trinidad and Tobago. These indentured Indians worked on various sugar estates, and there was a fallacy that all Indians worked on the sugar plantations. A significant percentage of Indians were employed on the cocoa, coffee and coconut estates. Also, a considerable number of East Indians sought employment as shop owners, petty traders and as primary school teachers.

The trip across the kala pani was not merely a trade in human cargo but also had a wider, more pronounced environmental impact. Products from India which were included on the ships, heading for the West Indies, were cloves, ginger, saffron, dhall, peppers, mustard, spices and ghee.

They were able to maintain an unaffected cultural and religious identity, however, their traditional cuisine influenced and was influenced by existing culinary status quo. The landscape provides visible evidence of the items brought by the indentured labourers. Fruits, originally from India, such as mangoes, guava, tamarind, ochro and seime thrived in the tropical conditions of the Caribbean.

East Indian culture plays an influential role in Trinidad and Tobago's multi-ethnic fabric from the music, clothes, dance and most importantly the food





First arrival of the Indians in Trinidad

Indians in Trinidad then and now

Indian Arrival Day, celebrated on 30th May, commemorates the arrival of the first Indian Indentured labourers from India to Trinidad, in May 1845, on the ship **Fatel Razack**. The **Fatel Razack** brought not only a new labour force to assist in the economic development of Trinidad, but also a new people with a new culture.

The East Indians celebrate 'Indian Arrival Day'. In most celebrations replicas of the ship '**Fatel Razack**' are constructed which holds the same sentimental value as the Mayflower has for the Americans. At libraries, books and other reading materials are put on display. Schools engage children in art and research competitions, and in the re-construction of their respective family trees. Citizens are encouraged to collect and display old photographs and artifacts relevant to the history of Indians in the Caribbean. For the second year, the Indian Caribbean Museum at Waterloo will open its doors to the public with selected exhibits for the occasion. Its large collection includes old and antique items such as old musical instruments, agricultural objects, cooking utensils, pieces of clothing, old photographs and rare books.

Lectures and workshops were delivered by Geeta Pendaer to the children from Ramridge Primary School, Stephenson's Lower School, Moggerhanger Lower School, Denbigh High School and local community were given lectures on Indian Arrival Day and the arduous journey these people made to Trinidad and Tobago, to what is now their home. Children learnt about the history, culture, music, dance and cuisine.



History of Carnival

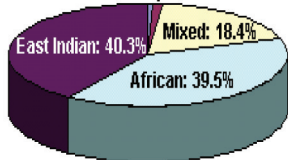


Dates to remember.....

- 1498 - Christopher Columbus claims Trinidad for Spain
- 1592 - Spanish settle in Trinidad and retain possession for two centuries
- 1797 - Trinidad is captured by British
- 1814 - Tobago is ceded to the British
- 1834 - Slavery is abolished in Trinidad
- 1845 - Indian indentured immigration begins; program lasts until 1917
- 1888 - Tobago is joined to Trinidad as a single Crown Colony
- 1956 - Trinidad and Tobago achieves self-government
- 1962 - Trinidad and Tobago is granted independence
- 1976 - Trinidad and Tobago is named a republic
- 1980 - Tobago House of Assembly is established

Total Population: 1.3 million (1998)

European: 0.6% Chinese and other: 1%



The History

The European influence on the culture of Trinidad and Tobago primarily comes from Spain, France, and Britain. All three countries claimed the islands at various times during the country's colonial history. Spanish rule began when Columbus "discovered" Trinidad and lasted for nearly 300 years. During the latter part of Spain's occupation, French immigrants moved into political offices; in addition to African and Spanish influences, Trinidadian culture began to adopt French traits, language, and customs.

The word "Carnival" comes from the Latin phrase *carne vale* and means "farewell to the flesh." Carnival marks the approach of Lent and its sober disciplines, and was first influenced by the French who, in days of old, set the pattern from the season spreading from Christmas to Ash Wednesday. There were concerts and balls, dinners and Fetes Champetres ("rural festival") and within the season one could witness bands of individuals disguised going to the balls, accompanied by bands of musicians.

With the emancipation of the slaves in 1838, Carnival underwent a sudden change, becoming then a festival to protest of the masses. The emancipated Negroes used the festival to mimic and satirise their colonial masters. Awe-inspiring characters, for example, the Devils, Jab Molassie, Midnight Robbers and Wild Indians dominated the Carnival of the Ex-slaves. The thrusting forks of the Jab Molassies, the use of grease, mud, oil and paint effectively mocked what was formally a grand affair.



History of Carnival

Carnival is officially ushered in by the J'ouvert celebrations at 4 o'clock on Carnival Monday where the masqueraders portray characters emphasizing the comic and the absurd. This is a startling contrast to the pretty mas displayed later on Monday and all of Tuesday.

There is no experience on earth to compare with Trinidad Carnival. Months before Carnival, songs pour from recording studios, costumes are stitched by the thousands, and pannists practice in their pan yards. All of these activities are done in preparation for the first major events of Carnival which begin the weekend before Lent.

Lectures and workshops were delivered in Carnival and Costume-making by Colin Spalding, Geeta Pendaer and Tony Isles to young people and children of Denbigh High School, Ramridge Primary School, Moggerhanger Lower School.



The History of Carnival



Carnival Costumes – Designing

Children and young people design their own costumes and experiment with fabrics and materials used for costume making.



Each group were asked to draw a design to reflect the different stages from the Africans in their villages to Carnival.





The History of Carnival

The young people put their concepts on paper in their chosen sections.



They learn how to construct their own costumes under the guidance of Geeta Pendaer.

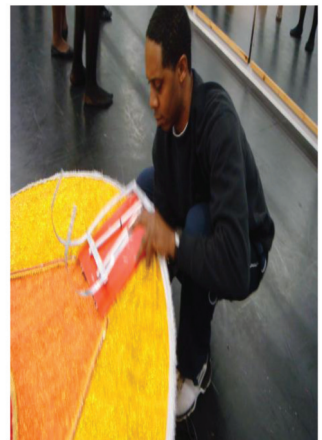


The History of Carnival



Costume making

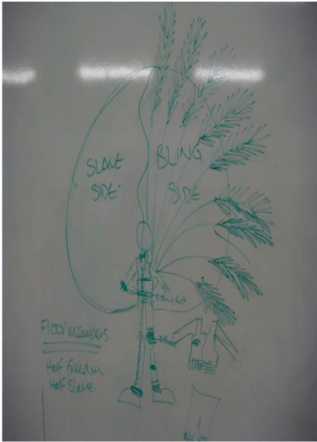
Tony Isles working on a back pack for one of the costumes





The History of Carnival

Geeta Pendaer helps design carnival costumes with the YP.



The History of Carnival

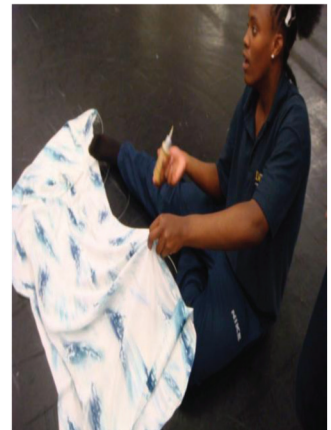


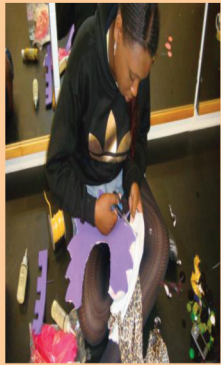
Carnival costume making - contd

Tony Isles constructs the slave ship which will be transporting the slaves, the indentured Chinese workers and the indentured Indian workers.



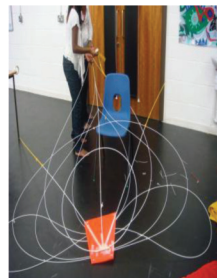
Young people decorate the waves of the ship.





The History of Carnival

Work



Rest



Play



What the papers said



SLIDESHOW: Moggerhanger Park carnival

Published Date: 03 July 2008
Colourful event to mark
bicentenary of abolition of
slavery

Video



[Click here for gallery of pictures by Pete Felstead](#)

A colourful carnival of dance took place at the weekend to celebrate the bicentenary of the abolition of slavery.

The event, held in Moggerhanger Park, featured dancing and music by pupils from Stephenson Lower and Moggerhanger Lower School to showcase the history of slavery.

Paid for by the Heritage Lottery Fund, the project, by multi-disciplinary arts organisation The H'art Of Performance (T-HOP), covered the history of Trinidad, the carnival and its hidden truth.

Geeta Pendaer, artistic director of T-Hop, said: "All the children dressed up for the performance and did a great job, and the feedback we have received is that it was a very moving experience.

"It was a great day and the children all really enjoyed themselves."





What the papers said

SLIDESHOW: Carnival marks end to slavery



Published Date:

01 July 2008

By [Catherine Varney](#)

Pictures from Moggerhanger event celebrating bicentenary of abolition of slavery

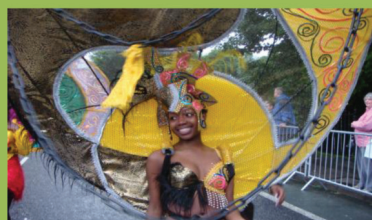
A carnival of dance was performed by school pupils in Moggerhanger to celebrate the bi-centenary of the abolition of slavery.

Pupils from Moggerhanger Lower School who have been taking part in workshops with various dance artists over the last six weeks put on the performance titled Carnival - The Hidden Truth, along with children from Bedford and Luton schools.

And despite a slight problem with the sound system, the project - funded by the Heritage Lottery Fund - was hailed a great success and host Moggerhanger Park has said it would like to hold a similar event next year.

Artistic director of T-Hop who produced the performance, Geeta Pendaer said: "Apart from a few minor hiccups the day went amazingly well.

"All the children dressed up for the performance and did a great job, and the feedback we have received is that it was a very moving experience because of the subject of the day.





"...UNTIL THE LION TELLS HIS OWN STORY THE TALE OF THE HUNT WILL ALWAYS GLORIFY THE HUNTER."

We Shall Overcome...

*Poor Souls Are Gone, We Know
Not Where
But Are Far Beyond Our
Mothers Care,
And Placed In Cruel Hands.*

*Our Cup Is Full Of Grief,
And Woe And Dispair
Follow When We Know
Our Comforts Are All Dead.*

*We Shall Over Come Some Day
We Shall Over Come Some Day
We Shall Over Come.*



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