





17th Century sugar plantations in Barbados powered by colonial enslavement and exploitation

- Conventional narratives of Black British History often begin with the British enslavement of Black peoples within transatlantic-slave trade, particularly within the curriculum and therefore common knowledge of British relationships with Africa.
- However, these narratives fail to recognise the complex and exploitative relationship with African and non-white people throughout British History.
- The diminishing of Black British history incentivises the exclusion of non-white peoples and British superiority

In 1661, The Barbados Slave Code formalises slavery as a legally sanctioned and regulated institution, it also drew clear distinctions between the white servants and the African enslaved peoples, by using racial slurs to differentiate the two groups of people, .

'If any single factor explains. Why the prosperity of the British Isles became so firmly tied to Africa, that factor would be sugar' (pg 68.)

## The marginalised relationship between Britain and Black peoples

David Olusoga throughout 'Black and British: A Forgotten History (2016) resurfaces our history that is excluded and marginalised in the twenty first century. In which, reminds us that ignorance of the past, doesn't mean we can escape it's existence. Only through discussion of the wrongs of the past and present can we attempt change the future.



The past of Black peoples is marginalised 'repeatedly and often intentionally' (pg19),



The narrative that Britain's relationship began with African heritage peoples during the trans-Atlantic slave trade is arguably reductive and refuses to acknowledge the complex relationship pre-existing.



As I look ahead, I am filled with foreboding. Like the Roman, I seem to see "the River Tiber foaming with much blood".

phenomenon which we watch with horror on the other side of the Atlantic but which there is interwoven with the history and existence of the States itself, is coming upon us here by our own volition and our own neglect. Indeed, it has all but come. In numerical terms, it will be of American proportions long before the end of the century. Only resolute and urgent action will avert it even now. Whether those



“As I look ahead, I am filled with foreboding; like the Roman, I seem to see ‘the River Tiber foaming with much blood’ 1968

The narrative Enoch Powell spins throughout his speeches is reductive, it aligns non-whiteness with savagery and the diabolical. They encourage the polarization of society, the separation between whiteness and global majority cultures, creating the image of whiteness as superior.

One of GB News’ main presenters Calvin Robinson in 2022 put Enoch Powell as his profile cover picture and openly quoted his “rivers of blood” speech in reference to new immigration / diversity data

Powell’s attitudes and racial rhetoric still influences narratives surrounding migrants and non-white people in 21st century Britain. Particularly Reform Nigel Farage

Does Enoch Powell’s narrative of the agnostic other in the 1960’s-1970’s still influence erasure of non white peoples in the Twenty-First century?

"Farage has proposed the Illegal Migration (Mass Deportation) Bill. The aim of this legislation is mass deportations," he told the Times. He echoes similar narratives as Powell’s fear of the disintegration of the nation and order due to migration. "We have a massive crisis in Britain. It is not only posing a national security threat but it's leading to public anger that frankly is not very far away from disorder."

Farage has long openly admired Powell, once calling him his political hero. The leader has said that Powell’s attitudes toward immigration hold true in 2011.

“The nation has been and is still being, eroded and hollowed out from within by implantation of unassimilated and unassimilable populations’ (Enoch Powell, 9.4.76).



THOUSANDS protested yesterday after 27 migrants were moved into a former military camp in the dead of night.  
25 Jan The Sun



The image across the media is of Britain as the real victim of encroachment and displacement of culture, national identity and existence due to migrants. The collective identity of victimhood and love for the imperial image of Britain, wanting to maintain the colonial power based upon the marginalisation of the other.

Britain is depicted as a victim of chaos caused by the presence of the non-whiteness. The problems across the UK blamed on the 'other' particularly by the media and politicians such as Nigel Farage.

## Does nationalism incentivise the erasure of Black

### Britain's in the Twenty-First century?

The notion of British nativism in the contemporary and the desire to protect the nation, highlights how non-whiteness and migrants are demonised, marginalised and othered in the contemporary. The presence of anti-global majority groups eg the English Defence League encourage the identity of collective victimhood and hate towards non white peoples.

The Rwanda Scheme UK was launched in April 2022 under Rishi Sunak's Conservative Government and scrapped in July 2024, designed to relocate asylum seekers to Rwanda and offloaded Britain' responsibility. It refused vulnerable people entry into the UK, further depicting migrants as the cause for the nations problems.



SENT PACKING: Three African countries agree to take back illegal migrants after visa threats—makes way for 3,000 deportations. Noa Hoffman , Political Correspondent Published: 09:25, 6 Feb 2026 The Sun Newspaper

# THE POWER OF PERSPECTIVE IN BLACK BRITISH WRITING

Black British History is rich and holds so many stories. Two of those stories are those of David Oluwale and Benjamin Zephaniah. Both men having similarities and greater differences. Due to the tragedy of David Oluwale's murder in 1969 at the hands of racist police brutality, he was unable to tell his story of his life as a Black Britian - thus, inspiring the 'David Oluwale anthology' where both black and white writers ensured his story never went unsung. Perspective is such a powerful thing within poetry and pros, and Benjamin Zephaniah was one of the first to publically voice the lack of black authors on bookshelves.

"WE HAVE TO REPRESENT A DIVERSE BRITIAN, THAT IS FORWARD LOOKING, THAT IS MULTICULTURAL AND IT IS IMPORTANT THAT KIDS SEE THEMSELVES IN THAT REFLECTION." (BBC, 00.42-00.46, BENJAMIN ZEPHANIAH CALLS FOR MORE DIVERSITY IN GCSE TEXTS). ZEPHANIAH'S LIFE'S WORK WAS TO SHOW THE YOUNG BLACK COMMUNITY THERE IS A PLACE FOR THEM IN ACADEMIA LIKE EVERYBODY ELSE, HE IS ONE OF FEW BLACK WRITERS TO MAKE IT INTO THE SCHOOL CURRICULUM, WITH HIS POEM 'NO PROBLEM', AS PART OF THE EDEXCEL ENGLISH LITERATURE CONFLICT POETRY ANTHOLOGY, WHERE IT'S STUDIED FOR THEMES OF RACIAL STEREOTYPING, IDENTITY, AND PREJUDICE. THROUGH HIS AUTOBIOGRAPHY, ZEPHANIAH HAD THE AUTONOMY TO VOICE HIS STORY AND STRUGGLES FIRST HAND, BEING DEEPLY EFFECTIVE. HE SPEAKS TRUTHFULLY ABOUT HIS PAST OF CRIME, AND SHOWS YOUNG BLACK PEOPLE THEIR IDENTITY IS NOT CONDITIONED BY SOCIETAL STEROTYPES PLACED UPON THEM.



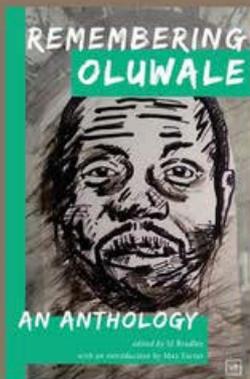
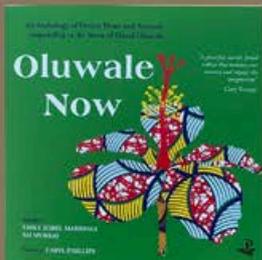


IN HIS POEM 'NO PROBLEM' ZEPHANIAH EXPLORES THE STRUGGLE GROWING UP AS A YOUNG BLACK BOY SPECIFICALLY IN A SCHOOL SETTING AS BEING CATEGORISED AS "DE PROBLEM, [...] I BEAR DE GRUNTS OF THE SILLY PLAYGROUND TAUNTS" (ZEPHANIAH, B. 1996, NO PROBLEM, LL.1-3). THE POEM EXPLORES THE STEREOTYPES OF BEING A BLACK PERSON – "I AM BORN ACADEMIC BUT DEY GOT ME ON DE RUN NOW IM BRANDED ATHLETIC" (LL. 6-8). ZEPHANIAH BREAKS AWAY FROM REGIONAL PRONUNCIATION AND REBELS AGAINST GRAMMAR RULES BY SPEAKING WITH HIS DISTINCTIVE ACCENT AND SPEECH RHYTHMS OF HIS JAMAICAN PARENTAGE. THE FACT ZEPHANIAH'S WORK IS STUDIED WITHIN THE CURRICULUM IS REVOLUTIONARY; IT GIVES VOICES TO THOSE WHO WERE FORCED TO BE SILENT FOR SO LONG. FURTHERMORE, IT ALLOWS US TO ONCE AGAIN UNDERSTAND THE IMPORTANCE OF THE POWER OF PERSPECTIVE.

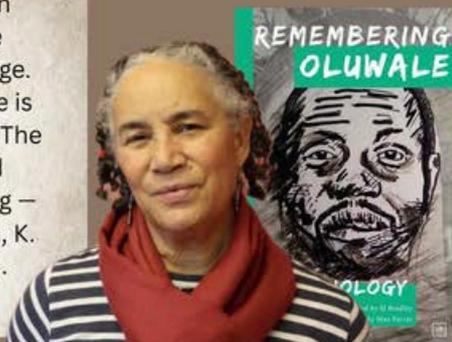
ALTHOUGH ZEPHANIAH HAS FACED DIFFICULTIES, HE STILL GAINED THE AUTONOMY TO USE HIS VOICE AND ADVOCATE FOR OTHER BLACK PEOPLE WHO DO NOT HAVE THIS SAME PRIVILEGE.

We cannot say the same for David Oluwale, who, resulting in his death, has to have his story and experiences told for him. As a result of David Oluwale's untimely death in 1969, poets and writers came together to memorialise him and ensure something like this is prevented in the future. This can be seen in 'Oluwale Now' and 'Remembering Oluwale', both including poems and artwork for and about Oluwale to memorialise and bring light to him.

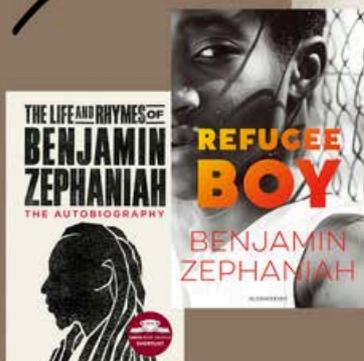
Within the anthology *Oluwale Now*, we can find a poem by Yvive Holder called 'Towards Hope'. Holder speaks to David Oluwale directly, "Our times would seem like science fiction to you now, Mr. Oluwale." (*Oluwale Now*, p.108, ll.1-2) She honours Oluwale's struggle as a brave one and explores a better world. "there's dry land, a new place of peace growing futures from the past, space to breath [...] where people will praise your name – David, one beloved – and remember how it came to this, why we're here." (ll.14-17). Holder names David as to emphasise he will not be forgotten, and what happened to him will be remembered also. This is a powerful message for readers and shows us these things cannot be reversed, all we must do now is learn and seek justice for those unable to do so for themselves.



Yvie Holder has first-hand experience and can empathise on a deeper level with people like Olawale and Lawrence, being from black heritage. Here we see the importance of perspective, she is merely inferencing from Olawale's experience, "The corrosive, lacerating dynamics of racism and violence – interrelated and mutually reinforcing – were central to David Oluwale's story." (Aspden, K. 2008, The hounding of David Oluwale, p.159).



Whereas Benjamin Zephaniah was able to tell his story for himself, using his own autonomy and voice. Hearing a first-hand account of Zephaniah's life is powerful and impactful as he takes us through his experiences first hand.



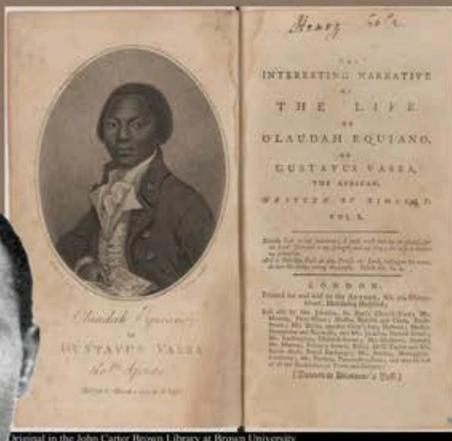
Furthermore, so is hearing interpretations and experiences from others also, all of which teach us a valuable lesson about social prejudices and racism within society and police brutality.

Narrative and perspective is crucial in poetry and prose, it gives us perspective and a deeper understanding of where and who the piece is coming from.



The Runaway Slaves projects created a searchable database of “newspaper advertisements placed by masters and owners seeking the capture and return of enslaved and bound people who had escaped.” (np.) Within many of these advertisements, the enslaved people go unnamed, commonly, there is a brief description of the individual and the demand and need for them to be returned to their master’s as soon as possible. These advertisements link with narrative and perspective. Again, like David Oluwale, they have no voice or autonomy, and their identity is being told for them. In Oluwale’s case, it is a positive approach to memorialise him and make sure he is not forgotten; however, both his voicelessness and the enslaved people’s voicelessness has similarities.

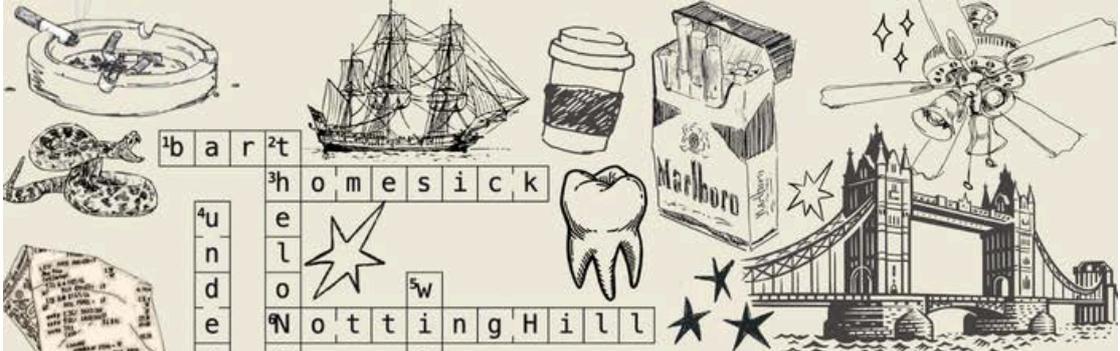
The 5th of FEBRUARY, 1763, from JOHN STONE, Esq. of CHIPPENNAAM,  
**A NEGRO SERVANT,**  
 Named GLOUCESTER ;  
 Twenty-one Years of Age, about five Feet six Inches high, slender grown, marked with a long Scar down the Middle of his Forehead, and speaks English tolerably well. Wore, when he went off, a light-coloured Cloth Livery Coat, and red Waistcoat, with white Metal Buttons; the Coat with a Red turned-down Collar, red Button-Holes, red Lining, and Slash Sleeves. Had likewise a black Velvet Cap, with a Silver Band, or else a Silver laced Hat, and an old Pair of Leather Breeches.  
 Whoever secures the said Negro, and gives Notice of it to JOHN STONE, Esq. aforesaid, that he may be brought back again, will be sufficiently rewarded for their Trouble.—But any Person countenancing or harbouring the said Black, will be prosecuted agreeable to Law.



Original in the John Carter Brown Library at Brown University

Runaway Slaves in Britain: bondage, freedom and race in the eighteenth century, 2015, Glasgow University)

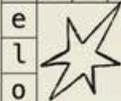
Corcoran, J. (2016) ‘Stephen Lawrence isn’t on the National Curriculum’, in Bradley, S.J. (ed.) Remembering Oluwale. Leeds: Peepal Tree Press, p. 72. & Holder, Y. (2023) ‘Towards Hope’, in Phillips, C. (ed.) Oluwale Now. Leeds: Peepal Tree Press, p. 108. BBC, 00.42-00.46, Benjamin Zephaniah calls for more diversity in GCSE texts



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**“It have people living in London who don’t know what happening in the room next to them, far more the street, or how other people living. London is a place like that. It divide up in little worlds, and you stay in the world you belong to and you don’t know anything about happening in the other ones except what you read in the papers.”**



**SAM SELVON'S**



January 1, 1956 **THE LONELY LONDONERS**

**Labour and the Black Body**

### Back of the Station

Cap is sent to a railway for storekeeping work, which is meant to pay seven pounds; however, for him it is six ten.

The once-law student is taken to the “back of the station” and is expected to lug “big junk of iron” and “thick, heavycable”, yet again, cementing how the Black body is viewed only as useful for laborious work.



### The Hole in the Wall

Ma, who “wash cup and spoon and dish and glass for five pounds a week” works in “the back, in the kitchen”. She is physically separated from other Londoners by the wall dividing the kitchen and serving area, only broken by a “square hole”.

Characters are expected to exist and work in places of servitude, remain hidden. She is placed in the back away from real ‘Londoners’, she must work in solitude. She can only see the London she wanted to experience through her small hole in the wall

Characters are consistently expected to be moving and temporary inhabitants, and in employment, they are ushered from the customer-facing roles which they expect or may excel in, and are placed at the back, on the periphery of the London workforce, being used for labour and required to be subservient and accept their tiny square holes from which they can see the world.

Labour and the Black Body

Irenson

# ANIMAL PARTS Okojie



Okojie's 'Animal Parts' (from the collection *Speak, Giganticular*, 2016) follows a mother, Anne, and her child, Henri. Henri is born with a 'pearly stub', which later grows into a large tail. Other characters subjugate Henri, defining him as a possibly dangerous, certainly different 'other'. The text employs the surreal bodily transformation of Henri, leading to others (and eventually himself) attempting to police and manage his differences.



Henri and his mother partake in their roles as mother and son in an attempt to find social belonging and stability, yet ultimately their experiences of marginalisation isolate them, leading to both psychological and physical harm. This results in the characters coming to a mutual decision to sever Henri's tail, mutilating and disfiguring his body to appease the desires of the world surrounding them, a world in which difference is punished.



the Black authorship of the short story collection generates a possible metaphorical reading of Henri's tail. Bénédicte Boisseron states that the 'black-animal subtext is deeply ingrained in the cultural genetics of the global north, an inherited condition informed by a shared history of slavery and colonisation'. An implicit, racially charged connection is formed between Henri's tail and the experiences of people who have visibly different physical features from those in their immediate community



Henri's connection throughout the text to canine features and the experiences of a canine cement him within a place of obedience and inferiority due to his physicality. The historical connection between Black bodies and dogs is one that is key to recognising the violent acts that are enacted upon Henri.



By aligning Henri with the wildness of nature, despite being a fairly timid and socially withdrawn character, Okeiji presents how Black men and boys are viewed as immediate threats within White spaces. The Black body is one situated historically with work and labour, the 'native' body is constructed as "primitive, depraved, pagan, criminal, immoral, vulnerable and effeminate" (Nayar, p.2, 2010). Upon the growth and discovery of his tail, Henri is re-classified as a metaphorically Black character, and treated as such, as the animal, savage and dangerous 'native'.

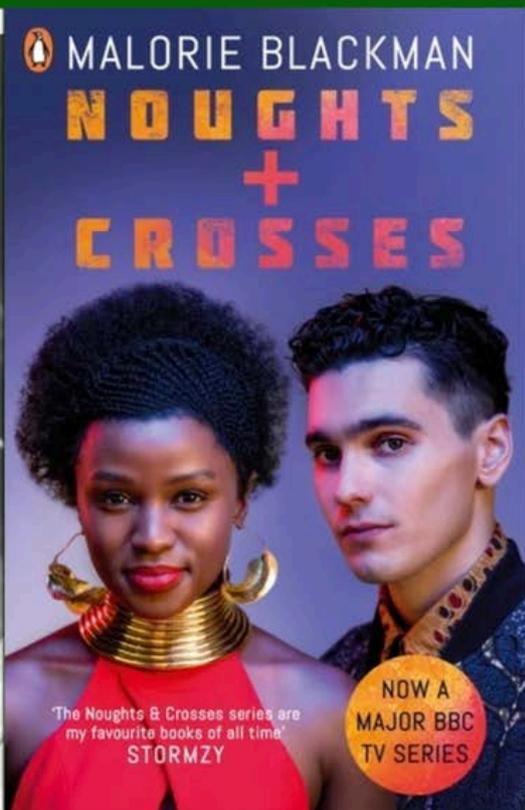
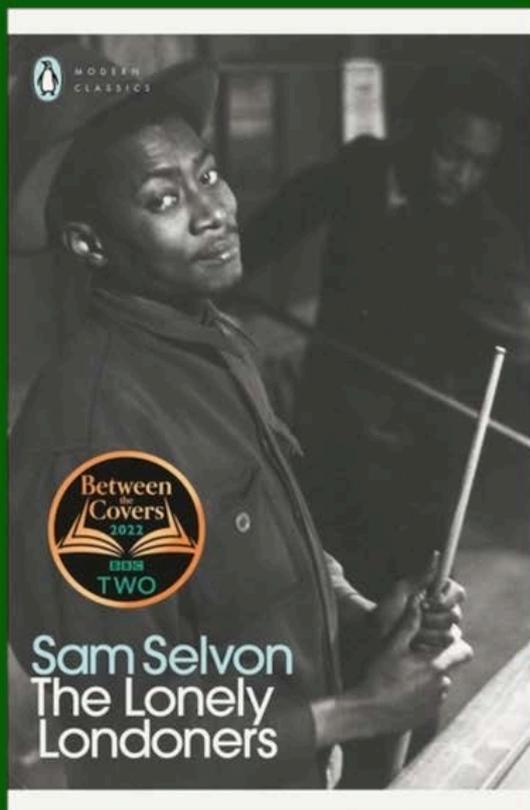


# The Presentation of Setting

In Black British Fiction

Sam Selvon's *The Lonely Londoners*  
Malorie Blackman's *Noughts & Crosses*

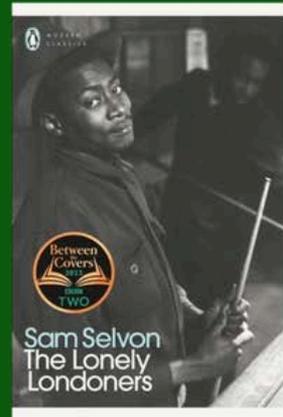
The seminal and influential Black British novels, *The Lonely Londoners* (1956) by Sam Selvon and *Noughts & Crosses* (2001) by Malorie Blackman, among various central themes and techniques utilise their respective settings in order to illustrate the effects of racial prejudice and discrimination.



# The Lonely Londoners

*'One grim winter evening'*

*The Lonely Londoners* begins by stating that it was 'one grim winter evening' forming a scene of a 1950's London that is frigid and desolate. The narrator then continues to state that it is 'as if it is not London at all but some strange place on another planet'. This opening description of the setting immediately introduces the novel's key theme of alienation and establishes that to the characters of the novel; London is a hostile and uninviting environment.



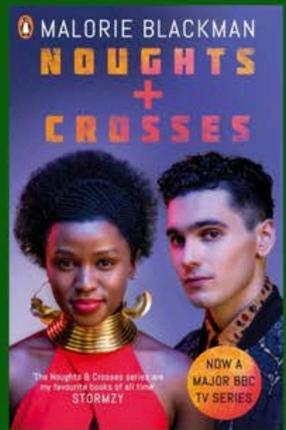
This notion of London feeling like a distant, unfamiliar place is conflated with the city's extreme level of notoriety and recognisability which the novel communicates as through the character of Galahad as the narrator expresses 'when he say 'Charing Cross'... that place that everybody knew about he feel like a new man'. The perceived importance and fame of London juxtapose the difficulties the immigrant characters face when attempting to integrate into a city that should be seamless due to its universal familiarity. Later in the novel Moses, in a conversation with Galahad states that London is 'a lonely miserable city, if it was that we didn't get together now and then to talk about things back home, we would suffer like hell'. This reinforces their inability to feel connected and like they belong to a city with so much perceived prosperity, only supported by the occasional companionship of other Black immigrants and thoughts of the place they actually feel welcomed in.

Selvon decolonises the familiar experience and representation of London within literature by presenting the city from the contrasting perspective of Black immigrants who have felt alienated and isolated there.

# Noughts & Crosses

*'I flinched at the sight of the shack that was supposed to be my home'*

In *Noughts & Crosses*, Malorie Blackman's alternative-history dystopian vision of the UK is represented as being experienced very differently depending on the racial perspective. Sephy's family are Crosses, the privileged Black members of society and are particularly wealthy which is reflected in their extravagant house. Other members of her family, such as her sister, Minerva embrace their lavish residence referring to it as being 'grand'. However, Sephy describes it as being 'like a bad museum – all cold floors and marble pillars and carved pillars' demonstrating their extreme level of privilege and Sephy's aversion to it.



In immediate direct contrast to this in the next chapter, Callum, being a Nought, an 'inferior white citizen' grapples with the fact that his house is incredibly deprived in comparison, stating that his 'heart sank' at the sight of it. He continues to express that after visiting Sephy's house he 'flinched at the shack that was supposed to be [his] home'. This polarising disparity of living conditions between the two illustrates the extreme differences between the environments they were born into that exist within the same country. He ponders 'why didn't any nought [he] knew of live in a house like Sephy's?', reinforcing that this inequality is due to racial division and prejudice. Blackman creates a decolonising effect as she reverses the historic real-world racial hierarchy of Britain and colonised areas, highlighting the alienation of the Black experience of existing in these places.



## An Exploration into the Significance of Art within Black British Culture

For centuries, the expression of art has held a key role within Black British culture through differing forms of music, paintings, theatre and more. It allows for self-expression, cultural preservation and even acts of resistance to oppression, which is exactly what some artists have done. Art creates community and helps challenge social norms so often put against Black British people. This can be seen clearly through the likes of Samuel Coleridge-Taylor the musician and Peter Braithwaite the opera singer. Coleridge-Taylor's compositions asserted himself amongst the dominance of the segregation of music, whilst Braithwaite uses singing and the individual remaking of portraiture to show the rejection of Black portraiture. Despite the varying forms of arts and time periods these artists have worked on, they are all significant to the progression of Black British culture, decolonising this country's society and vocalising the issues within. Through their own individual creativity, Black British artists are able to use their works to push ideas of nationality and self-representation. It is because of these artists within Black British culture that allow for Britain to look at differing perspectives of what it truly means to be British, as opposed to the stereotypical values that the country once had. Focusing on these key artists throughout British history goes to show how art has and will continue to play the role of enhancing Black British communities, highlighting our history and the struggles that this society has.



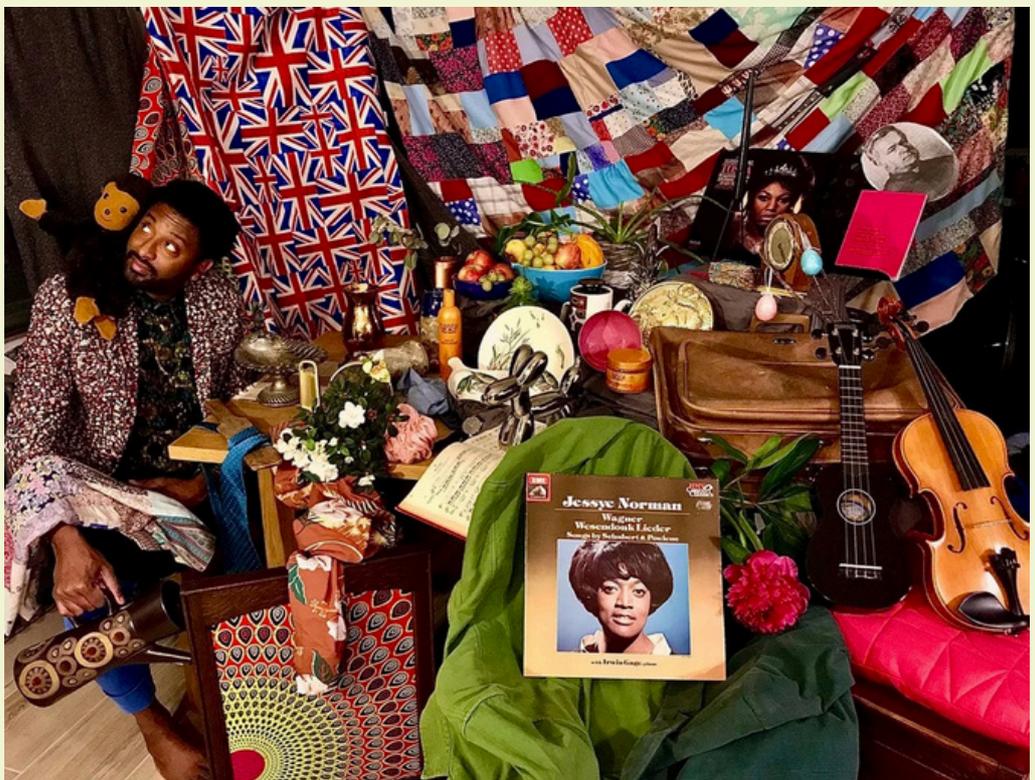
One of the earliest known contributors towards art within Black British culture was that of Samuel Coleridge-Taylor, the British composer. Coleridge-Taylor plays a key role within the significance of art towards Black British culture as he found success despite the rampant racism of an 1800s Britain, and how much he engaged with political action

of the time. Coleridge-Taylor was born in London during 1875, and he quickly became accustomed to the violin learning from his grandfather, His later success 'Hiawatha's Wedding Feast' saw international levels of attention despite him only producing this at the age of twenty-two. This progressed art within Black British culture by being one of the first black composers to reach this level of fame. However, his fame was not achieved easily because of the racist norms of society and the prejudice that came with it. For years he was 'painfully sensitive to the implications of inferiority'(Sayers, 1915, p.45), yet it did not stop him from succeeding in such a manner that he did tours of America, arguably worse for their segregation. Significantly, Coleridge-Taylor showed a sense of responsibility and pride towards Black British culture, and the early political movements that came of the time. His letters showed that he was in communication with writers and sociologists such as Booker T. Washington and W.E.B Du Bois, even going so far as to saying that Du Bois had written 'about the finest book' he had 'ever read'(Sayers, p.149). Despite Coleridge-Taylor's fame allowing him an easier life than most Black people of the time, he was still educated and pursued a sense of community and solidarity with wider Black communities. However, in the end, even though he had all of his fame and popularity Coleridge-Taylor struggled financially because of his race. He constantly 'was in great need of money'(p.66) and whenever he did receive any return it was described as 'a very small one'(p.46). He was not paid as much as the majority of other white composers because of the racist society that Britain was; it was so bad that Coleridge-Taylor's death is often blamed on the stress of his financial situation. The marginalisation of this artist goes to show just how easy it was for Black artists to go overlooked and undervalued even with the success and fame they may have. Coleridge-Taylor will always hold great significance within the art of Black British culture as even in a contemporary Britain the struggles he faced simply because of his race are still very real today.



We also see more modern contributions of Black British culture through the artist Peter Brathwaite. During the Covid-19 Lockdown pandemic of 2020 onwards, Brathwaite began the journey of *Rediscovering Black Portraiture* (Brathwaite, 2023) an eventual book that contained presenting his works of portrait recreations. Brathwaite remade portraits throughout history containing Black subjects, whom may not have always been the focus, using his own home and props to gain a public focus on how so many overlooked the presence of Black people within portraiture. This work highlights the way Black people have and are portrayed through portraiture, and by using himself and his own items to do so adds a more personal feel to many viewers leading them to question how this form of art has been created upon segregation and racism. This also creates the feel of decolonisation and reclamation with most of the painters behind these portraits were white, yet his versions come from himself as a Black Briton. He creates a personal yet political narrative within these recreations, self-representing himself throughout history as opposed to waiting for inclusion in a passive manner. As Brathwaite was already a performer, he excels in using these recreations to further Black British culture within art. Specifically the piece of *The Paston Treasure* within this collection is a perfect example of how his work decolonises original pieces. Within the original portrait there is a Black boy

within is seemingly working for a white woman, it is as if he is portrayed as just an item of wealth. However, in Brathwaite's version of this portrait he is instead the focal point with there being no other figures. He challenges the ways art can be looked at and how silenced Black voices and presence was at the time of painting. By doing this Brathwaite asks audiences to redefine how they may look at early portraiture. This collection is especially significant in focusing ideas of invisibility. Despite these portraits previously existing, many were overlooked until Brathwaite brought them to light, and because of this it shows that this culture has existed throughout all of British history. It brings to question how art within history is moulded by those with the power to exclude, and presents an objective truth about history, showing that Black British culture is not invisible. Brathwaite shows to an audience a newer and engaging form of art showing true skill within the creation of props, costume and performance in which we see a true significance in historical research.



The artists of Samuel Coleridge-Taylor and Peter Brathwaite and their works all display just how significant the practice of art can be within Black British culture. Despite spanning across differing time periods and formats of producing these works of art, the creativity allows for them to stand out and battle narratives of racism and exclusion. Coleridge-Taylor's works helped present how successful one could be with the struggles some may have in a period of which Black people were so marginalised. Brathwaite remakes and modernises portraits throughout history to present how the presence of Black people has been erased. The differences in these two show how art within Black British culture is not constrained to one specific idea or presentation; they all allow for critical engagement in an ongoing fight against a racist Britain. Black British art has the means to show a political confrontation and a historical record of Black people, showing both belonging and unity. Art allows for cultural change and holds a key place within Black British Culture today.



## Bibliography

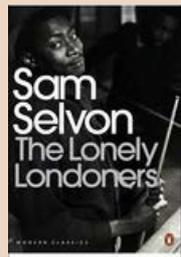
Brathwaite, P. (2023) *Rediscovering Black Portraiture*. Los Angeles & London: Getty Publications.

Sayers, W.C.B. (1915) *Samuel Coleridge-Taylor: Musician. His Life and Letters*. London: Cassell and Company, Ltd.

## An explanation and intentions for why each book was chosen for our project

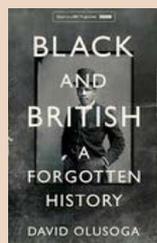
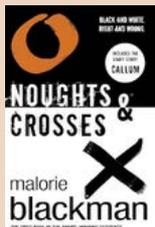
### 1. Sam Selvon, 1956 (our copy 2006), 'Lonely Londoners'

A Trinidadian-born British author, Selvon is one of a few authors who were at the fore of writing about the experiences of the Windrush Generation who emigrated to the UK after WWII and how they navigated life here. This fiction story describes the lives of a group of young men struggling to break into the opportunities that were expected when travelling to make a new life. It uses a colloquial and slang-infused narrative style to convey the characters experiences accurately.



### 2. Malory Blackman, 2001, 'Noughts and Crosses'

This book was a hugely acclaimed, award-winning, "seminal" bestseller for an already celebrated Blackman that helped bring discussions of race into the zeitgeist of a new generation. It is the first in a series set in an alternate 21<sup>st</sup> century reality, is included in several 'must read' or 'top 100' booklists and has been adapted for TV and film.



### 3. David Olusoga, 2016, 'Black and British: A Forgotten History' +

Olusoga is a British-Nigerian historian and broadcaster, and Professor of Public History at the University of Manchester. This book was written to accompany the tv series of the same name. It documents Black people, their history and identity in Britain and its colonies from the Roman period to modern day, and 20 blue commemorative plaques were erected to accompany the tv show.

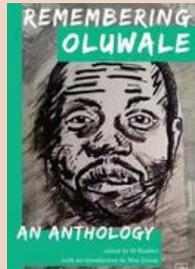
## An explanation and intentions for why each book was chosen for our project

- Benjamin Zephaniah, 2018, 'The life and Rhymes of Benjamin Zephaniah'  
One of the UK's most beloved poets, writers, actors and musicians. He was given 20 honorary doctorates, acclaimed as one of the country's top 50 post-war poets, and was famous for writing from life experience and for writing in spoken dialect. This book is the Birmingham-born wordsmith's autobiography, telling the story of his life and inspiration for his works.



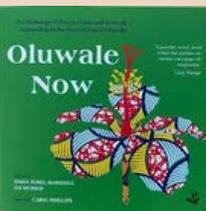
### 5. Remembering Oluwale: An Anthology: Pepal Tree Press

Remembering Oluwale is an inspiring reflection on David's story. It includes extracts from recent books about David by Caryl Phillips and Kester Aspden, as well as previously published poems. Oluwale's story embodies the hostility to migration, racism, mental ill-health, homelessness, police malpractice and destitution continue to scar British society to this day.



### 6. Oluwale Now: Pepal Tree Press

Oluwale Now explores the contemporary issues that David Oluwale's story touches upon through over 40 selections of poetry and prose. It furthers the previous work on Oluwale's story Remembering Oluwale: An Anthology. Pepal Tree press was founded in 1985, their intention is to begin decolonising bookshelves, Peepal Tree aims to bring you the very best of international writing from the Caribbean, its diasporas and the UK.



Co created by Erin Phillips, Olivia Gilroy, Elissia Lister, Charlie Buckingham and Jack Prendergast as part of our project for our second year module: Black British Culture