

Upper Key Stage II

English Scheme of Work

based on four plays about

Sheffield World War I Home Front Stories

“I learnt that not everyone had the same experience in the war.”



Contents

"I have learnt all about the history of Sheffield and the people in it."

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"I feel honoured to have been involved in something so powerful and meaningful towards those affected by the horrors of the First World War."

Ian Smith Assistant Head & Year 6 Teacher St John Fisher

Introduction

“I enjoyed that we learnt about what could happen in the war and what it was like to live in it at that time.”

An Introduction to Sheffield Stories

In 2015 the Heritage Lottery Fund funded Whitworks Adventures in Theatre to work with five schools in Sheffield to research home front stories of World War I. Part of the bid included creating plays from the research which were going to be central to an English Education Resource and Celebration Event held in June 2017.

The four plays are:

1. Aliens? - A play exploring the story of Winifred Burnet trying to help her friend who falls victim to the Sheffield anti-German riots in May 1915. The play also reflects the status of women at the time of World War I and the research done by one of the schools on entertainment.
2. Ernest - A play telling the story of a young man called Ernest Misson and his family across the whole of World War I. It explores the impact of his father's service during World War I and subsequent injury.
3. Heroes? - A play that tells the story of Arnold Loosemore who was awarded the Victoria Cross, from the point of view of his son after the war.
4. Buck Up! - A play about Painted Fabrics, an organisation set up after World War I in Sheffield to enable disabled servicemen to work. It is written from the point of view of the children that grew up there and in particular tells the story of Arthur Fisher and his family.

Using this Resource

The resource has been designed so the understanding of various concepts builds across the 4 plays. Any selections or adaptations need to bear this in mind.

Why is this an English resource?

The Sheffield Stories and plays generated from World War I research are merely the content as any other piece of literature may be.

Activities have clear learning associated with the year 5/6 English National Curriculum Programme of Study. (Thus it has not been quoted here in the same way as the other elements of the curriculum.)

The learning, understanding and skills builds across the four plays. There are tasks involving character, exploration of themes etc

Writing opportunities have been suggested throughout.

Collaborative learning

The resource encourages collaborative learning and speaking and listening.

Have a look at this link to understand the power of collaborative learning. When done effectively it can improve achievement by up to 5 months.

<https://educationendowmentfoundation.org.uk/evidence/teaching-learning-toolkit/collaborative-learning/>

This approach is further backed up by the following quotation from the Key Principles of Effective Prevention Education written by the PSHE Association for Child Exploitation and Online Protection (CEOP):

“Herbert and Lohrman (2011) conducted a content analysis investigating instructional strategies used in 10 health education curricula which were research-based and proven via empirical testing to positively influence any of the six health risk behaviours.... They concluded that active learning strategies are key to effective health education, as they allow students to apply knowledge to practice. They argue that substantial instructional time needs to be devoted to involving students in skills practice.”

Why is this a History resource?

Please see below the extract from the National Curriculum for History to see what you are covering when delivering this resource. Please note that clearly it is only really Sheffield that will be covering local history.

A local history study – a study of an aspect of history or a site from a period beyond 1066 that is significant in the locality.

A study of an aspect or theme in British History that extends pupils’ knowledge beyond 1066.

The national curriculum for history aims to ensure that all pupils:

- *gain and deploy a historically grounded understanding of abstract terms such as ‘empire’, ‘civilisation’, ‘parliament’ and ‘peasantry’*
- *understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses*

- *understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed*
- *gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.*

How does this resource contribute to the delivery of British Values?

This resource contributes to the delivery of British values because it explores themes of heroism, discrimination, individual liberty, mutual respect etc. Critical thinking and debate are central to the delivery of the resource and vital in the development of children's ability to solve problems and tackle challenges.

When publishing the guidance in Nov 2014, Lord Nash said:

A key part of our plan for education is to ensure children become valuable and fully rounded members of society who treat others with respect and tolerance, regardless of background.

We want every school to promote the basic British values of democracy, the rule of law, individual liberty, and mutual respect and tolerance for those of different faiths and beliefs.

This ensures young people understand the importance of respect and leave school fully prepared for life in modern Britain.

Examples of the understanding and knowledge pupils are expected to learn include:

- *an acceptance that people having different faiths or beliefs to oneself (or having none) should be accepted and tolerated, and should not be the cause of prejudicial or discriminatory behaviour*
- *an understanding of the importance of identifying and combatting discrimination*

Acknowledgements

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Sheffield Archives - photographs and supporting the study of Arthur Fisher

Paul Whitfield – Photography and the Plays

Charnock Hall, Birley, Rainbow Forge Primary Academies & St John Fisher

Aliens? - Part One

Resources

1. Mabel Normand in Barney Oldfield's Race for Life 1913
2. Country labels
3. Society labels and hats if possible
4. Agree Disagree Signs
5. World War I - 1914 map of Europe for display on whiteboard - see power point
6. World War I – 1914 map of Africa the display on whiteboard - see power point
7. Anti-German Propaganda Posters
8. "Aliens?" script

Introduction

As the children come in to the classroom show them this silent movie from 1913. Mabel Normand in Barney Oldfield's Race for Life. (The whole film doesn't have to be watched.)

<https://www.youtube.com/watch?v=CfyhfogJiP4>

Tell them that this was a major form of entertainment a hundred years ago.

Talk to them about the major features. They may have some questions they want answering too.

Introduction for Pupils

World War I took place from 1914 to 1918 and was the first war to involve a huge part of the world. There are many stories that can be told about World War I. The most frequent story told is that of battles, trenches and soldiers. There are other alternative stories that are just as interesting. These lessons are going to be all about other stories of World War I. We are going to look at how the war affected people at home and after the war.

Activity One - What did World War I Society look like?

Learning

- To ensure that all have some understanding of the status driven society of the early 20th Century

Use the labels and standing on tables chairs etc. to create the levels. If you happen to have suitable hats/wigs then use them.

King George V
Stood on table

Bishop

Judge
Knelt on table

Lord

Lady
Stood on floor

Land or Business owner
Sat on chair with cushion/s

Land or Business owner's wife
Sat on chair

The Working Man *(NB different jobs had more importance for example a teacher would be higher status than someone who worked for a farmer on the land.)*
Knelt on floor

Women
Sat on floor

It is important to talk about the status of women hundred years ago. Like ordinary men they did not have the vote. And up until World War I there was a lot of campaigning to get them the vote by groups called the suffragettes. It is important that they understand that women were considered lesser beings. They were weak, feeble minded, not as intelligent as men and needed a man to guide them. Women were meant to marry and have children. They could earn and contribute to the family. Women were not expected to have a career. Women were beginning to rebel against these expectations.

King George V

Bishop

Judge

Lord

Lady

Women

Land or Business owner

Land or Business owner's wife

The Working Man

Activity Two - Who fought in World War I?

"I enjoyed finding out that lots of other countries were involved in World War I because I thought that only Britain and Germany were in World War I."

Learning

- To have some understanding of all the countries involved
- To understand about Empire

This is another activity to set the context.

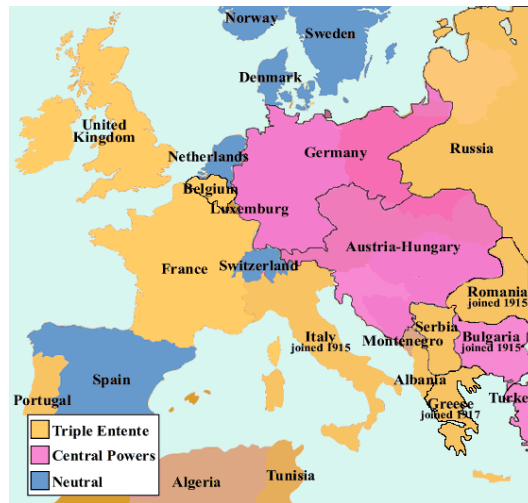
The Central Powers	The Allies or the Triple Entente
	Russia
Austria Hungary and its Empire	Belgium and its Empire-originally neutral but invaded by the Germans
Germany and its Empire	France and its Empire
Turkey	Britain and its Empire
Bulgaria (1915)	Japan
	Serbia
	Italy and its Empire (1915)
	United States of America (1917)
	Romania (1916)
	Greece (1917)
	Portugal and its Empire (1916)
	Brazil (1917)
	China (1917)
	Liberia (1917)

To make the two sides of the war clear, use the labels and get the children to stand on two sides.

Display the map of Europe in 1914 on slide 2, so that they have a visual of the European countries in the war.

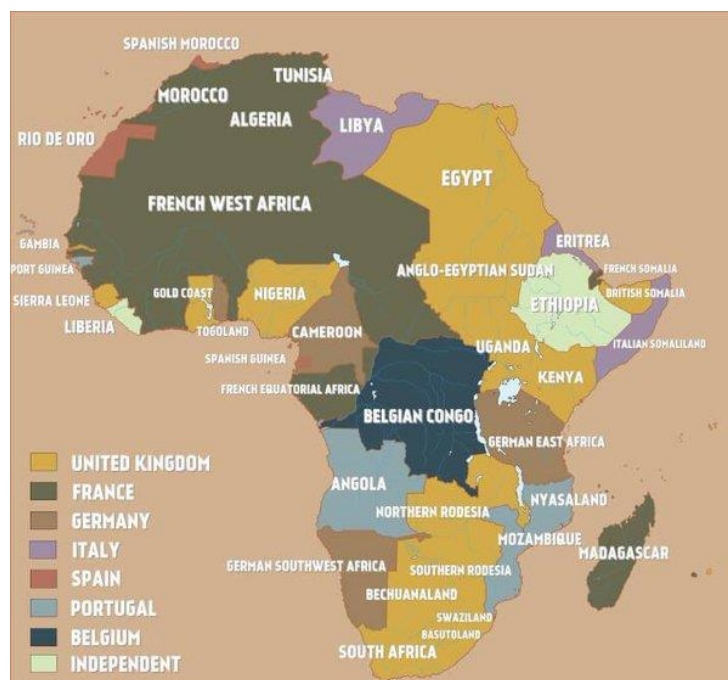
It is interesting to ask the open question: *what do you notice?*

Map of Europe in 1914



Empire is an alien concept for our modern children. The map of Africa, on Slide 3, illustrates the concept of Empire for the children. Point out the British Empire on the African continent and make it clear that Britain also ruled India, Australia, New Zealand and numerous other areas of the world. It is possible to discuss the Commonwealth at this point too.

Africa at the beginning of WW1



United States of America

Greece

Brazil

China

Liberia

Portugal and its Empire

Turkey

Bulgaria

Serbia

Russia

Japan

Italy and its Empire

Germany and its Empire

Austria- Hungary and its Empire

France and its Empire

Belgium and its Empire

Britain and its Empire

Activity Three - Anti-German Propaganda

"I have learnt that we called the Germans, aliens."

Learning

- Introducing the idea of propaganda and how it was used against people of German heritage in World War I
- Introducing the concept of the "alien"
- Introducing the sinking of the Lusitania

NB in order to ensure it is a discovery for the children, do not tell them what they are supposed to be learning.

Using slides on the PowerPoint from 4 to 6, introduce the children to the idea of aliens and Anti-German propaganda in Britain during World War I. These are real posters from World War I.

1. Slide four is usually quite shocking. Ask the children to discuss in pairs what they can work out from the image. They will probably work out that it is quite an aggressive image. It is important to tell them as the discussion develops that the man is wearing a helmet which was symbolic of the German army uniform. It is interesting to discuss why the *biting image* is so shocking.
2. Slide five should be introduced as another piece of Anti-German propaganda. Tell the children that people of German heritage were described as *aliens*. Ask the children to discuss in pairs what they can work out from the image. They usually can work out that the snakes are the Germans, and the man in the top hat is Britain. The children can also make the biblical reference to Satan and the Garden of Eden. (Links have been made with Trump and Brexit by the children.)
3. Slide six refers to the following event, and you can read out this information to the children. "On the afternoon of May 7, 1915, the British ocean liner *Lusitania*, carrying passengers, was torpedoed without warning by a German submarine off the south coast of Ireland. Within 20 minutes, the vessel sank into the Celtic Sea. Of 1,959 passengers and crew, 1,198 people were drowned. The attack caused a lot of anger in Britain. Many cities experienced anti-German riots, including Sheffield, directed at the people of German heritage who were living in Britain at the time." Ask the children to learn the date by chanting it back to you.

Introduction to the Script *Aliens?*

The writer, Paul Whitfield, based this script on a letter in the Yorkshire Telegraph and Star May 17th 1915. There is also reference to lots of adverts and entertainments of the time.

Activity Four - Exploring Character 1

Learning

- *Checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context* (National Curriculum)
- To teach a method of studying a character in a piece of literature
- *Drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence* (National Curriculum)
- To introduce the idea of subtext and interpretation in a practical way

Read Scene one. Ensure the children have a go at working out the words and then make sure they understand.

In pairs, draw an outline of a gingerbread person. Ask them to work through scene one putting facts they know about Winifred on the outside of the gingerbread outline, and anything about her character on the inside of the gingerbread outline.

As individuals get them to move around the room as Winifred and then sit down and read as Winifred. Then ask them after the count of three all to say the line: *"I'm reading, Mother."* Ask them to say it in an irritated way the first time and then in a pleading way a second time.

Explain that these give them two different ways of interpreting the character of Winifred. There is different meaning behind the same line. It is called subtext and it is how actors put expression into a script.

"So we have to be frightened of everything that's even a little bit German?" This line is on the PowerPoint, Slide 4. Ask them to work with their partners exploring different ways of saying this. Suggestions could be passionate, sarcastic or worried.

Activity Five - Reading the Script

Learning

- To know and understand the script
- *Checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context* (National Curriculum)

Read to the end of the play. Ensure the children have a go at working out the words and then make sure they understand.

Activity Six - Continuum Exercise

"I enjoyed the 'agree and disagree' because other people can tell you what they think."

Learning

- To introduce the continuum exercise
- To encourage critical thinking
- *Drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence* (National Curriculum)
- *Participate in discussions about books ...building on their own and others' ideas and challenging views courteously* (National Curriculum)
- To think about British Values especially tolerance and respect

Using the agree/disagree signs at either end of the room. Ask the pupils to stand on the line according to their opinion. It is most important that they understand that there is no right and wrong. We are only interested in their opinion and therefore they need to be able to explain it.

The trial statement if the children are unfamiliar with the technique:

Chocolate is the best food.

Ask pupils why they have stood in the place they have chosen.

The statement is:

Winifred was wrong to help her friend.

Ask pupils why they have stood in the place they have chosen.



AGREE

DISAGREE

Activity Seven - Exploring Character 2

Learning

- To teach a method of studying a character in a piece of literature
- To finish the gingerbread
- *Drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence* (National Curriculum)

In pairs return to their gingerbread outline and complete their study of Winifred's character.

Activity Eight - Exploring the Silent Movie Sequence

Learning

- Learning and using freeze frames and mime
- To gain a practical understanding of the story
- To create a silent movie

Teach freeze frame.

Create individual statues:

- Sportsman/woman
- Old lady
- Toddler
- Sulky teenager

Create a group freeze frame of a disastrous 6 year old's party.

Mime - ask the children to take that disastrous six year old's party freeze-frame and move it for three seconds with no sound and then freeze again.

Explain that this is mime and also is therefore a silent movie sequence.

In groups of 4 ask them to create a silent movie sequence starting and finishing with freeze frames. One sequence per group.

Sequence 1 – Nos 1 and 2

Sequence 2 – Nos 3 and 4

Sequence 3 – No 5

Sequence 4 – No 6

- 1 - Winifred goes to Attercliffe.
- 2 - Rioters on the street in conflict with police.
- 3 - Hannemann shop wrecked. Margaret outside in tears, but unhurt.
- 4 - They gather a few of Margaret's things, get in a taxi and return to the Burnet house. They are followed.
- 5 - A mob gathers and throws things at the house and shouts insults. "Hun lover", "murderer", "blooming German spy", "rotten German spy", "German refugee".
- 6 - It is too dangerous for Margaret to stay. Reluctantly Winifred lets Margaret go. She leaves her belongings with Winifred.

While each group is performing, use power point slides 8 to 13 as titles to their work and read them out. (For the first performance of this play, St John Fisher's Year 6 made this silent movie: <https://www.youtube.com/watch?v=7n57b-eLZGE>)

Activity Nine - Addressing the Audience

Learning

- To create an understanding of the impact of a character directly addressing an audience
- *Identifying how language, structure and presentation contribute to meaning* (National Curriculum)
- *To prepare poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience* (National Curriculum)

Either:

Read and perform the beginning of Winifred's final monologue making sure that you address the audience directly;

Or:

Work with a child that can act and direct them to address the audience using Winifred's final monologue.

NB: You will not have to do very much of the monologue in order to make the point.

Possible observations:

- it gives the audience a direct relationship with the main character
- it draws the audience in
- it makes the play more personal
- the main character comes in and out as a narrator

Writing Suggestions

- *plan their writing by:*
 - *identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own*
 - *noting and developing initial ideas, drawing on reading and research where necessary*
 - *in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed*
 - *draft and write by:*
 - *selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action... (National Curriculum)*
1. Using the script, workout and write the letter that Winifred wrote to the paper.
 2. Write Winifred's diary entry for one of the scenes from 1 to 5.
 3. Explain why the player is called "Aliens?"



Ernest - Part Two

Resources

1. You Tube clip 1902 Tram ride through Sheffield
2. "Ernest" script
3. How did WW1 start role cards
4. Recruitment posters enlarged and laminated

Introduction

As the children come in show them this 1902 tram ride through Sheffield. If you allow it to this will generate a lot of conversation particularly about similarities and differences between now and then. On power point slide 11.

https://www.youtube.com/watch?v=pEtu4V5O_ik

Activity One - Looking at Conventions

Learning

- To introduce the play to the children
- *continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks*
- *reading books that are structured in different ways and reading for a range of purposes...*
- *identifying and discussing themes and conventions in and across a wide range of writing*
- *checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context*
- *asking questions to improve their understanding...*
- *identifying how language, structure and presentation contribute to meaning...*
- *provide reasoned justifications for their views (National Curriculum)*

Read Scene One either across the class or in small groups. Discuss the convention of addressing the audience and the three Ernests. It is important to discuss the effect this has on the audience.

Activity Two – The Misson Family

Learning

- To encourage the children to build on and link their learning and understanding
- *making comparisons within and across books...*

- *drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence...*
- *participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously*
- *explain and discuss their understanding of what they have read...*
- *provide reasoned justifications for their views (National Curriculum)*

Read Scene Two either across the class or in small groups. In groups of three or four brainstorm the similarities and differences between the Burnet family in the first play and the Misson family in this play.

Activity Three - How Did World War 1 Start?

"I learnt that World War I wasn't like I thought it was. It turns out there was such a build up. I thought people just fought."

Learning

- Using freeze frame
- Seeing a simplified version of how WW1 started
- To draw parallels between personal and national human behaviour
- *provide reasoned justifications for their views (National Curriculum)*

In groups ask the children to pick three things that they know about Ernest's life and create three freeze frames representing them.

NB On no account hint to students about the content of the activity. It will spoil the moment of revelation.

The most effective way of doing this to stand a row of 7 children on chairs or a bench holding the labels. The freeze frame gradually grows in front. With no actual physical contact. Create a freeze frame for each event with a title, adding to the original each time.

1. Simon Y2 hit Ali Y3.
2. Anya Y3, Ali's friend, threatens Simon.
3. Russell Y5, Simon's friend threatens Anya.
4. George Y5, Ali's friend gangs up on Russell by hitting Russell's friend Fran Y4 hurting Beth Y2 at the same time.
5. Ben Y6 can't see his little sister Beth hurt, so he joins in too.
6. So they all end up fighting.

Having read it, you may want to ask students what they notice about this story.

Possible answers:

- *bullying*
- *the way the one incident escalates*
- *that someone should have told an adult*
- *older ones should know better*
- *should talk to each other*

Then add these labels.

Serbian Nationalist = Simon

Archduke Franz Ferdinand heir to the Austro-Hungarian empire = Ali

Austria Hungry = Anya

Russia = Russell

Germany = George

France = Fran

Belgium (neutral) = Beth

Britain (and its Empire) = Ben

Then read the following:

On 28th June 1914 in Sarajevo, a Serbian nationalist assassinated Archduke Franz Ferdinand, heir to the Austro-Hungarian throne.

One month later, Austria- Hungary declared war on Serbia.

Russia mobilised troops to support the Serbs.

Germany then declared war on Russia to support Austria Hungary. German strategy called for an invasion of France, Russia's ally,

through neutral Belgium.

On 4th August 1914 Britain declared war because they had promised to support Belgian neutrality.

And so the First World War had begun.

Basic point is that no one talked, all weighed in with armies, they wanted to fight.

Simon Year Two

Ali Year Three

Anya Year Three Russell Year Five George Year Five

Fran Year Four Beth Year Two Ben Year Six

Serbian Nationalist = Simon

Archduke Ferdinand Heir to the Austrio- Hungarian empire = Ali

Austria Hungary = Anya

Russia = Russell

Germany
= George

France
= Fran

Belgium
(neutral)
= Beth

Britain (and its Empire) = Ben

Activity Four - Recruitment - Poster Propaganda

Learning

- To be introduced to one of the ways that the men of England were encouraged to go and fight in the army
- To identify and experience how propaganda works on emotions
- *apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), ..., both to read aloud and to understand the meaning of new words that they meet ...*
- *checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context*
- *asking questions to improve their understanding...*
- *identifying how language, structure and presentation contribute to meaning*
- *retrieve, record and present information from non-fiction*
- *provide reasoned justifications for their views* (National Curriculum)

Historical Context to Share

At the beginning of WW1 the British army was small, well trained and experienced. The Navy was large and strong. It was clear this was going to be a land war and Britain needed to recruit quickly.

To begin with there were plenty of volunteers, but Britain still needed more. Various techniques were used to persuade men to volunteer. All these techniques were successful. There were other techniques too.

The questions below are for the children to apply to the posters working threes (they are on the PowerPoint, Slide 12):

1. What do you see?
2. What can you read?
3. What does it make you feel?
4. What was it supposed to make the people of Britain during the First World War feel?

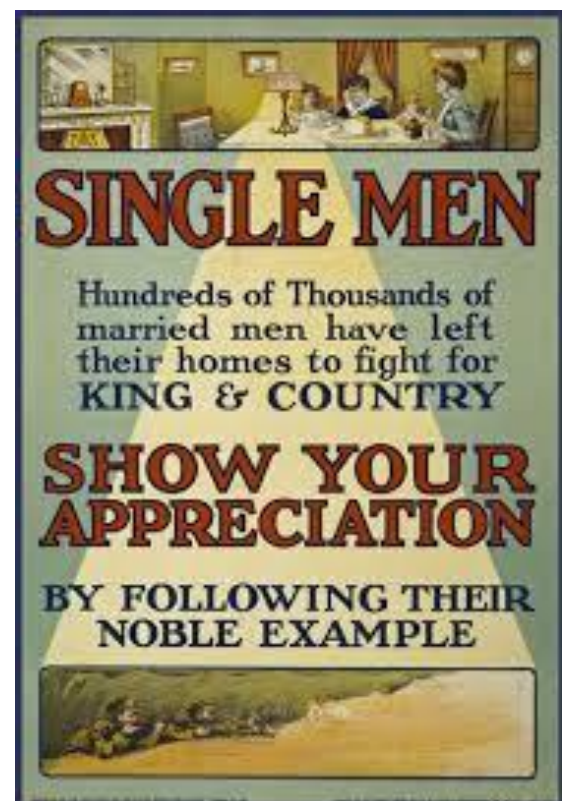
NB If you observe and watch you will find there are aspects of the posters they will probably not understand. It is worth stopping the whole group and discussing what King & Country & God meant at this time explaining how intertwined they were.

In pairs or threes come up with a freeze frame that shows the emotion the men and their families were supposed to feel.

Reflection

Show, feedback and discuss. Share the idea of propaganda with them. Hopefully the discussion will talk about how propaganda works.









Activity Five- Reading to the End of the Play



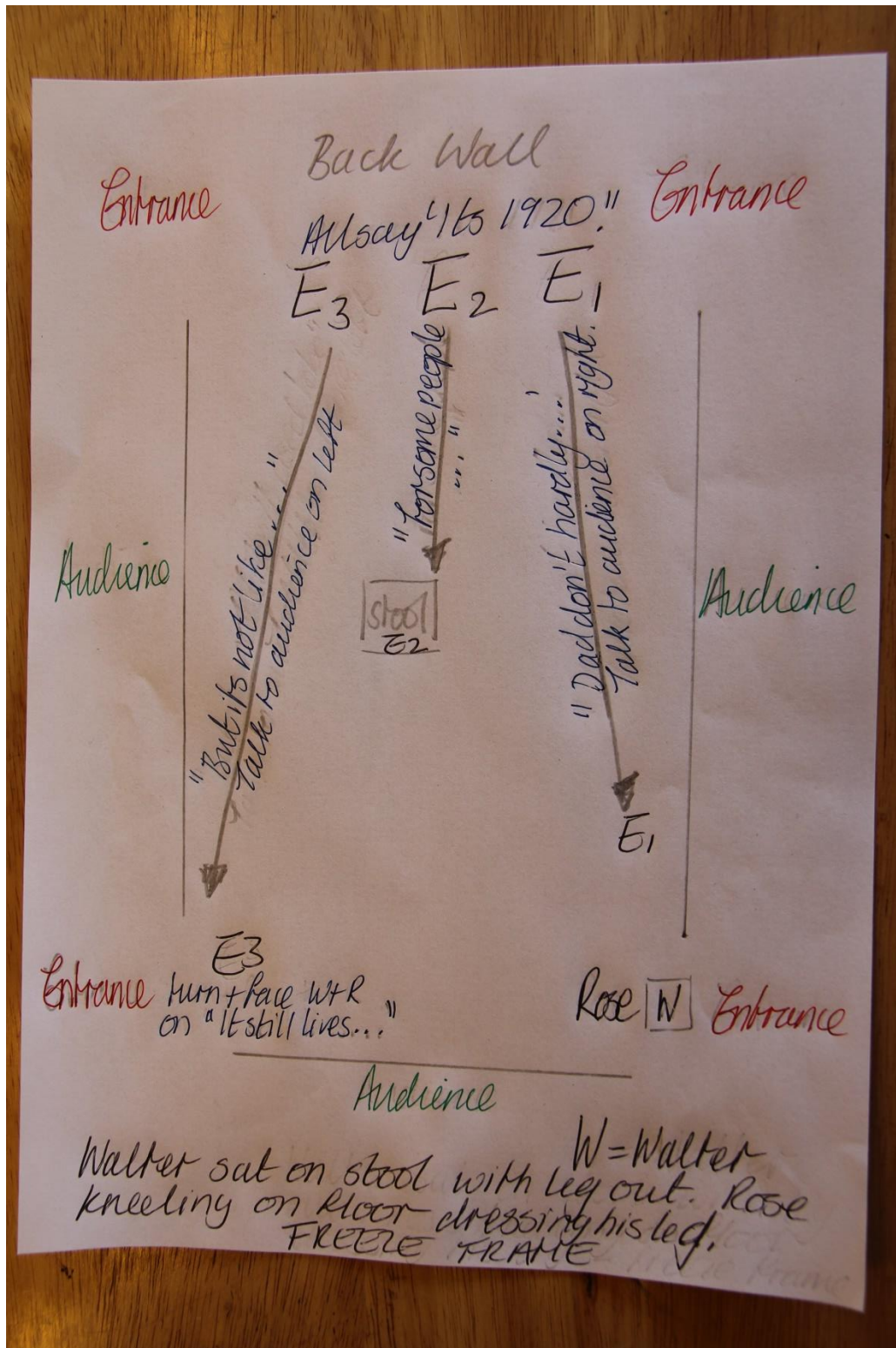
Learning

- To read the rest of the play
- To bring home the impact of the war on families
- To develop an understanding of subtext
- To develop a practical understanding of the '3 Ernest' device
- *preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience*
- *drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence*
- *identifying how language, structure and presentation contribute to meaning*
- *discuss and evaluate how authors use language, including figurative language, considering the impact on the reader (National Curriculum)*

In groups of four ask them to read the play to the end. Allow them an opportunity to ask questions or make comments.

Direct the beginning of Scene Seven in order to bring home the impact of the war as a demonstration for the whole class. It will also allow them to further understand how the three Ernest device works and to extend their understanding of subtext.

Here is a guide for the first few lines:



Writing Suggestions

- *plan their writing by:*
 - *identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own*
 - *noting and developing initial ideas, drawing on reading and research where necessary*
 - *in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed*
 - *draft and write by:*
 - *selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning*
 - *in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action*
 - *using a wide range of devices to build cohesion within and across paragraphs*
 - *using further organisational and presentational devices to structure text and to guide the reader ... (National Curriculum)*
1. Create their own recruitment posters recruiting people for their school.
 2. Write a social worker's report outlining the reality of life for this family in 1920. (You may wish to create a pro-forma for this task.)
 3. Julia's diary entries on particular days, for example the day that her father arrives on the station.



Part Three – Heroes?

Resources

1. “Heroes?” script
2. Agree/Disagree cards from Part 1

Activity One - What Is a Hero?

Learning

- To define a hero so they can assess the characters in relation to it at the end of work
- *provide reasoned justifications for their views* (National Curriculum)

Ask the children to create individual statues of a superhero and then a real-life hero. Feedback who some of these are as you go.

In groups of three or four, ask the children to brainstorm what qualities a hero needs. Feedback the answer and collect their ideas on the whiteboard. Discuss if necessary.

Here are some possible suggestions from the trial group:

<i>Self belief</i>	<i>Caring</i>	<i>Inspirational</i>	<i>Challenging</i>
<i>Mighty</i>	<i>Selfless</i>	<i>Brave</i>	<i>Strong</i>
<i>Responsible</i>	<i>Determined</i>	<i>Creative</i>	<i>Unique</i>
<i>Healthy</i>	<i>Persistent</i>	<i>Passionate</i>	

Activity Two - Storytellers

Learning

- To develop a further understanding of conventions and dramatic devices, especially the monologue
- *identifying and discussing themes and conventions in and across a wide range of writing...*
- *preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience*
- *identifying how language, structure and presentation contribute to meaning*
- *discuss and evaluate how authors use language, including figurative language, considering the impact on the reader* (National Curriculum)

Read scenes 1 to 3.

Please give them the information that the words of scene three are direct from Arnold Loosemore's military records.

You could also return to slide two of the PowerPoint and show them the map. You can point out Turkey and the north of France where Arnold Loosemore started his war as referred to in the script.

What convention do they notice in this script that they haven't had before?

Possible answers are:

- Storytellers - are these any different from readers?
- Monologue - this is when a character either speaks to themselves or the audience for at least three or four lines.

Activity Three - Who Are the Heroes in This Story?

Learning

- To finish reading the play
- To assess who the heroes are
- *provide reasoned justifications for their views*

Read the rest of the play.

Use the Agree/Disagree continuum to explore the following statements:

Arnold Loosemore is a hero.

Amy Loosemore is a hero.

Amy and her child should be supported by the government after Arnold dies.

Activity Four – Monologues

Learning

- To build on their understanding and application of monologues
- *drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence*
- *identifying how language, structure and presentation contribute to meaning*
- *preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience (National Curriculum)*

Ask each group of 3 or 4 to explore each of the three monologues. The first monologue is scene one; the second monologue is scene five; and the final monologue is scene ten.

As they look at each monologue ask them to decide whether it contains facts and/or emotions.

Possible answer; all the monologues in this play are very factual, the most emotional one is probably the last one.

So the next question for the groups is, how can an actor make these monologues interesting for an audience.

Possible answers:

- facial expressions
- emphasis
- speed and rhythm
- tone
- volume
- putting subtext beneath the lines so that each one says something different even if it's still a fact

NB The concept of subtext is a challenging one. The next activity will encourage the children to understand what it means. This activity builds on the Part One Activity 4.

Take the longest monologue from the line: “*he never properly recovered.....until..... Mum was 25.*” Direct a child who has strong reading and acting skills. Show them how each line can mean something different and be powerful.

Divide the children into pairs and ask them to direct each other doing the final monologue at the end of Scene 10. Tell them to concentrate on quality not quantity. Doesn't matter if they don't finish the monologue. Show some of the really excellent ones. Make it clear that a director praises and supports the actor to produce their best work.

Writing Suggestions

- *identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own*
- *noting and developing initial ideas, drawing on reading and research where necessary...*
- *selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning*

- *in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action...*
- *using a wide range of devices to build cohesion within and across paragraphs*
- *using further organisational and presentational devices to structure text and to guide the reader ...*
- *ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register*
- *perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear NB this is an extension of this task.*
(National Curriculum)

1. Create a monologue for Selina or Amy about the problems they have after Arnold dies. **Use**
2. Write Amy's letter of objection to paying for the funeral bill.
3. Write an obituary for Arnold Loosemore.
4. Write a piece of persuasive writing entitled "Amy is a hero".
5. Rewrite scene three in modern day language.



Part Four – Buck Up!

“I enjoyed all of the acting and I also loved reading all of the stories that showed us how different people’s families lived through the Great War.”

Resources

- Copies of the Painted Fabrics comprehension exercise
- “Buck Up!” Scripts
- PowerPoint slides
- Agree Disagree Signs

Activity One - Introductory Comprehension Exercise

Please note this has to be done prior to reading the script.

Learning

- To prepare and introduce pupils to the history of Painted Fabrics
- To practise comprehension
- *retrieve, record and present information from non-fiction*
- *provide reasoned justifications for their views* (National Curriculum)



The Story of Painted Fabrics Ltd

Thousands of soldiers lost their limbs during WW1. One company 'Painted Fabrics' in Sheffield employed these injured ex-servicemen to create beautiful handcrafted materials that were then sold around the world.



A selection of Painted Fabric designs

Painted Fabrics Limited was started by Annie Bindon Carter in 1923.

During WW1 Annie volunteered her time at Wharncliffe War Hospital at Middlewood, Sheffield. She taught convalescent patients to stencil as a pastime.

Annie came across many injured servicemen who were being brought back from the trenches with limbs missing.

William Brookes was one of the many men sent to war. His son Des recalls what happened to him...

"My father was 19 years and 11 days old when he was in the Army and sent to fight in France. He'd only been there for six weeks when he was hit by a shell which had come over his trench. It took his left leg off below the knee. He didn't remember a thing, until he woke up in a field hospital surrounded by people speaking French and German. His original wound was below the knee but gangrene had set in, so his whole leg had to be removed."

As part of the rehabilitation at Wharncliffe War Hospital Annie Bindon Carter developed the idea of tying paint brushes to the amputees' stumps. This enabled the injured ex-servicemen to stencil fabrics. Annie described this breakthrough: "It made a moral necessity to turning 'Painted Fabrics' into a business."



Men who felt their lives had ended found new hope for a better future.

Annie Bindon Carter describes the reasoning behind the company and the work offered to the injured servicemen.

"Painted Fabrics was started during the war as an endeavour to overcome inertia and nerve distress, caused by terrible tragedies, and the first case taken on seriously (meaning paid for his labour), was a case who had lost both hands...

"I think we are right in claiming that 'Painted Fabrics' employs a larger percentage of very seriously disabled men, (always excepting the blind) than any other **e if you are you x-service** mens' establishments....

"You will note that a man who has lost both hands cannot feed himself, dress himself, or get out of the room, but he can do painted fabrics."

'Work Not Charity' was the bold motto of the company

In 1923 Annie Bindon Carter leased a disused Army camp at Norton Woodseats at Meadowhead. The former army huts were converted into workshops for screen and block printing, as well as areas for hand painting and stencilling designs.



The design of the patterns was undertaken by Annie's sister Dorothy and friends Phyllis Lawton and Edith Jagger. They all studied at Sheffield School of Art.

The camp was officially opened in 1925 by Princess Mary who became the company's Royal Patron. Princess Mary often took part in Painted Fabrics sales across England's high fashion stores including Claridges in London.

Former Army camp at Norton Woodseats

Not only was this ex-Army camp a workplace but a home in which a community developed. Huts were converted into homes, for employees and their families, living self-sufficiently, growing vegetables and keeping animals.

By the BBC 2009

Comprehension Questions

1. Who started Painted Fabrics and in what year?
2. What was Painted Fabrics?
3. What was the Painted Fabric motto?
4. Where was Painted Fabrics?
5. Who lived at Painted Fabrics?
6. Why did Annie Bindon Carter describe the idea of tying paint brushes to amputee's stumps as a breakthrough?

Extension Activity

Create a glossary for this article to help other year five/six pupils.

Activity Two – What is Surprising?

Learning

- *drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence...*
- *participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously*
- *provide reasoned justifications for their views* (National Curriculum)



As the children read the play challenge them to work out why the children who helped create the play, wanted to call it “*Buck Up!*”

Read scene one in groups and then discuss: *what is surprising?*

Use the Agree/Disagree continuum to explore this statement:

The game the children at Painted Fabrics play is appropriate and acceptable.

After completing this you might want to see if they were any other things that they found surprising.

Demonstrate how an *ensemble* works by directing some of the scene. It would be best to start at the beginning. Here is a guide for the first few lines:

Activity Three – World War 1 Society

Learning

- To make links and build on earlier learning
- *identifying and discussing themes and conventions in and across a wide range of writing*
- *checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context*
- *asking questions to improve their understanding*
- *provide reasoned justifications for their views (National Curriculum)*

Remind them of the World War I society activity they did at the beginning of the scheme of work. Encourage them to recall what it was that they learnt from this activity.

At the end of this scene, the children say that they are ordinary. They then start to introduce some higher status characters in scene three.

Show them the two female characters on the PowerPoint. Slide 13 is Annie Bindon Carter. Slide 14 is Edith Jagger.

Then read scene two and three.

Discuss in groups what they find surprising about these two scenes.

Use the agree disagree continuum to explore this statement:

Social services are fair and respectful with Desmond's father.

After completing this you might want to see if they were any other things that they found surprising.

Activity Four – Finishing Arthur's Story

Learning

- To explore the character of Arthur through evidence and practical application
- To develop the learning and character by creating a monologue
- *preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience...*
- *checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context...*

- *drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence...*

Display Slide 15 of the PowerPoint. It is the butterfly costume. It is displayed in the Western Park Museum Sheffield in a cabinet about Painted Fabrics.

Read scene four.

Display slide 16 of the PowerPoint. It is a picture of Arthur Fisher and his family.

Read scene five until the end of the play.

Show them slides 17 to 20 of Arthur's life.

In groups of 4, use the gingerbread technique for the character of Arthur.

In groups of 4 take it in turns to hot seat each other after that day out in the photograph.

As a group create a monologue in which each one of you says one line. Share by showing.

Activity Five – Buck Up!

Learning

- To use evidence from the play
- *provide reasoned justifications for their views* (National Curriculum)

Why was the title, "Buck Up!" picked for this play?

Writing Suggestions

Learning

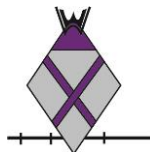
- *identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own*
- *noting and developing initial ideas, drawing on reading and research where necessary*
- *in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed*
- *selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning*
- *in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action*

- *using a wide range of devices to build cohesion within and across paragraphs*
- *using further organisational and presentational devices to structure text and to guide the reader*
- *perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear* NB a possible extension activity (National Curriculum)

1. Write a longer monologue for Arthur building on the practical start they have had reflecting his feelings.
2. Write a diary entry for a child at Painted Fabrics.
3. Write the letter that Desmond's father writes to the Star after the Social Service visit.



Developed by Gertie Whitfield from Whitworks Adventures in Theatre



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