

INTRODUCTION

This Community Learning Resource was developed by artists and teachers from Blue Coat C. E. (Aided) Junior School. World War Two evacuees, migrant people, pupils, their families and teachers at the school worked together, shared memories and described life decisions resulting in a rich and thought provoking experience. They organised open days, local exhibitions, and produced a book, DVD, creative dance and mobile suitcase exhibition which was shown at Wolverhampton Art Gallery in June and July 2013.

By listening to, knowing, understanding and giving value to personal stories, the resources in this pack are designed to develop empathy, tolerance and connection as well as stimulate a passion for learning about history and how it shapes people's lives.

We hope that schools (Infant, Junior, Secondary, Special), colleges, youth groups, faith groups, local history groups, hospitals, fund-raising organisations, residential homes for the elderly, bereavement groups, libraries, local museums, evacuee groups and others will find this Community Learning Resource Pack and the accompanying book, DVD and Suitcase Exhibition relevant and enriching. (Details of how to borrow it can be found on p. 43 of this pack.)

Outcomes might include a number of the following:

- 1) Value the stories of World War Two Evacuees and the bravery and courage they showed
- 2) Value the stories of migrant people and their struggle to build a new life
- 3) Value individuals by listening to their personal life stories
- 4) Stimulate interest and engagement in oral history
- 5) Develop relationships between elderly and younger people
- 6) Develop recall of life experiences
- 7) Develop creative writing skills
- 8) Foster tolerance and understanding between indigenous and migrant people
- 9) Present an exhibition of interest to others
- 10) Develop understanding of History at KS1, KS2, KS3 or KS4
- 11) Develop speaking and listening skills at Key Stage 1/2/3
- 12) Develop a Unit of Literacy at Key Stage Two

An electronic version of this Community Learning Resource Pack can be found at Blue Coat Junior School's website: www.walsallbluecoatjifederation.com



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Resources Available for Loan

This Community Learning Resource Pack has the following resources available for groups to loan:

- A) Up to 90 copies of the book “Another Time, Another Place.”
- B) 30 copies of the DVD “Another Time, Another Place.”
- C) World War Two Clothing collection.
- C) Eleven suitcases with themes linked to the book and DVD.

The themed suitcases are:

1. PIPEWOOD EVACUEE CAMP

Illustrating: the Pipewood Poem, Jean Davis and June Lum – life at an evacuee boarding school in the Staffordshire countryside, as described in June’s poem. Contents include representations of the activities – gardening, sewing, embroidery, tending animals and farming, cookery, pond dipping, nature. Exterior collaged in leaves to represent the wooded countryside.

Recording of goats, cows and pigs sounds playing.

2. PAT LAW – SANDHURST, EVACUEE HOME

Illustrating: Pat’s life as an evacuee in Gloucestershire.

Design: Exterior: - Pat’s house painted plus garden and pond, flowers, self portraits. Interior: – representations through objects of the hard work involved as part of everyday life in the country – gardening, beekeeping, preserving, make do and mend, knitting, making fire spills. Ration books and wartime advice books also included.

3. STELLA DENNANT’S STORY, THE LONDON BLITZ

Illustrating: evacuee Stella Dennant’s story of losing her home in London; using the underground shelters and reflections on being evacuated – the disruption to growing up and missing the family.

Design: suitcase lined with collaged copies of her story and copies of wartime newspapers, in different fonts and sizes. Blitz siren plays.

4. THE TRAIN EVACUATION – OPERATION PIED PIPER

Illustrating: the steam train journey from city to countryside.

Design: a model railway set into the base of a trunk showing the journey from city to countryside. Landscape around the sides showing city to countryside. Inside lid evacuees queuing to leave Birmingham. Maps and original posters on exterior. Steam train sound track plays.

5. WARTIME CHILDHOOD

Illustrating: wartime childhood inside and outdoor play.

Design: Exterior – hopscotch featuring words from Children’s Hour Radio show “goodnight children everywhere.” Interior – real play objects placed, bought and made. Interior lid – Walsopoly game board. Suitcase lined with copies of vintage Snakes and Ladders board. Tape recording VERA LYNN “goodnight children everywhere” playing.

Resources: Jack stones, marbles, Enid Blyton book, skipping rope, comics, annuals, Just William books, model trains, cars, aeroplanes, knitting doll, jigsaw, playing cards, Tiddlywinks. Fake Warden helmet.

6. MAKE DO AND MEND

Contained in a vintage travelling wardrobe suitcase, children's replica 1940's costume and accessories. Knitting needles and wool. Make do and mend book.

7. PEACE

Illustrating: symbols and quotes around Peace; children were asked 'What does Peace mean to you?'

Design: a white suitcase. Montage of pupil quotes, drawings, well known peace icon quotes and photos printed onto 3 metre fabric banner. Original newspaper declaring peace in Britain 1945.

8. DIG FOR VICTORY – RATIONING

Illustrating: 1940's farm.

Design: 3D farm animals and buildings – recordings of animal sounds plays.

9. THE BLACK OUT

Illustrating: The Black Out in cities.

Design: 3D street scene with building and blacked out windows, model planes on exterior. Siren recording plays.

10. ISI AGBOAYE AND THE BIAFRAN WAR

Illustrating: migration of Isi's family in Nigeria in the sixties from Eastern Nigeria to the Delta region.

Design: Isi's story stencilled in the lid describing the salt famine in the Biafran war. The trunk filled with bags of salt – reflecting how salt used for bombs by the Biafran army triggered a salt famine in Nigeria. Bags of salt were sold on the black market for very high sums of money.

11. GLOBAL JOURNEYS

Illustrating: the countries of origin across the world of Blue Coat families.

Design: printed flag designs by children on fabric collaged to the suitcase interior.

Loans of the resources can be made by contacting Peter Prasadam and by using the loan request form in this pack.

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Email: pprasadam@walsallbluecoatjifederation.com

Resources connected to this project can be found on the school's website:
www.walsallbluecoatjifederation.com

Community Exhibition of Suitcases

- 1) Arrange the suitcases for viewing. (Please note groups can loan individual suitcases)
- 2) Use DVD's of pupil films and World War Two Evacuees to tell stories
- 3) Invite a World War Two evacuee to share their story. (Request contact from Blue Coat C.E. Aided Junior School or use own community contacts)
- 4) Invite a migrant to share their story. (Request contact from Blue Coat C.E. Aided Junior School or use own community contacts)
- 5) "Made do and Mend" – World War Two clothing. Organise a fashion show of the clothes with an evacuee narrating. Use the collection of world war two clothing to generate an interest in sewing, knitting and clothes design.
- 6) Groups are encouraged to think of their own uses for the exhibition. Some ideas for following up might include:
 - Discussion to re-tell own stories of moving
 - Use questions from Reading at Key Stage 2 and 3 to stimulate discussion
 - Create Imaginative Suitcase of their own. What would you put in it to represent a story of change?
 - Use one Suitcase and listen to the story. Discuss.
 - Watch the DVD's and discuss the content



Former child evacuees installing exhibition of suitcases



Another Time, Another Place Community Learning Resource Pack



Suitcase exhibition at Wolverhampton Art Gallery



Overview of Links to the Revised National Curriculum statutory from 2014

Highlighted text indicates links to the project 'Another Time, Another Place'

See DFE website at for full History document: www.education.gov.uk/nationalcurriculum.

Key Stage 1

Pupils should be taught about:

- changes within living memory. Where appropriate, these should be used to reveal aspects of change in national life
- **events beyond living memory that are significant nationally or globally (e.g. the Great Fire of London, the first aeroplane flight or events commemorated through festivals or anniversaries)**
- the lives of significant individuals in the past who have contributed to national and international achievements. Some should be used to compare aspects of life in different periods (e.g. Elizabeth I and Queen Victoria, Christopher Columbus and Neil Armstrong, William Caxton and Tim Berners-Lee, Pieter Bruegel the Elder and LS Lowry, Rosa Parks and Emily Davison, Mary Seacole and Edith Cavell)
- **significant historical events, people and places in their own locality.**

Key Stage 2

A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066

For example:

- the changing power of monarchs using case studies such as John, Anne and Victoria
- changes in an aspect of social history, such as crime and punishment from the Anglo-Saxons to the present or leisure and entertainment in the 20th Century
- the legacy of Greek or Roman culture (art, architecture or literature) on later periods in British history, including the present day
- **a significant turning point in British history, e.g. the first railways or the Battle of Britain.**

Key Stage 3

Challenges for Britain, Europe and the wider world 1901 to the present day

In addition to studying the Holocaust, this could include:

- women's suffrage
- the First World War and the Peace Settlement
- **the inter-war years: the Great Depression and the rise of dictators**
- **the Second World War and the wartime leadership of Winston Churchill**
- the creation of the Welfare State
- Indian independence and end of Empire
- social, cultural and technological change in post-war British society
- **Britain's place in the world since 1945.**

Planning overview of Creative Curriculum challenge (KS1/KS2 or KS3)

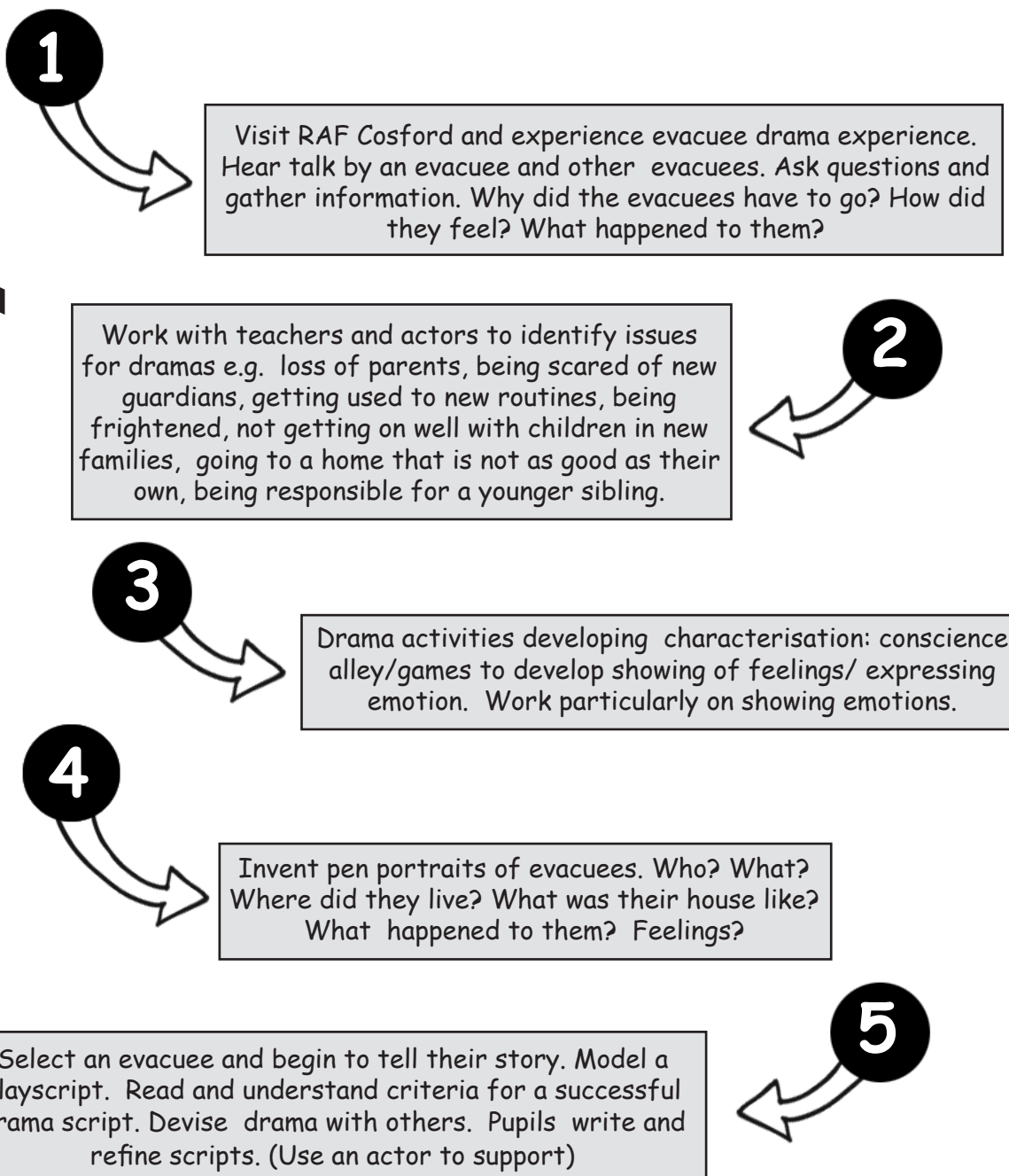
YEAR: TERM: THEME: Another Time, Another Place.

LINKS TO NEW HISTORY PROGRAMME OF STUDY. Key Stage 1: **significant historical events, people and places in their own locality.** Key Stage 2: **a significant turning point in British history, e.g. the World War Two.** Key Stage 3: **the Second World War and the wartime leadership of Winston Churchill.**

THE CHALLENGE

Produce a drama which shows empathy with the experiences and issues facing WW2 evacuees.
Invite parents and evacuees in to view plays

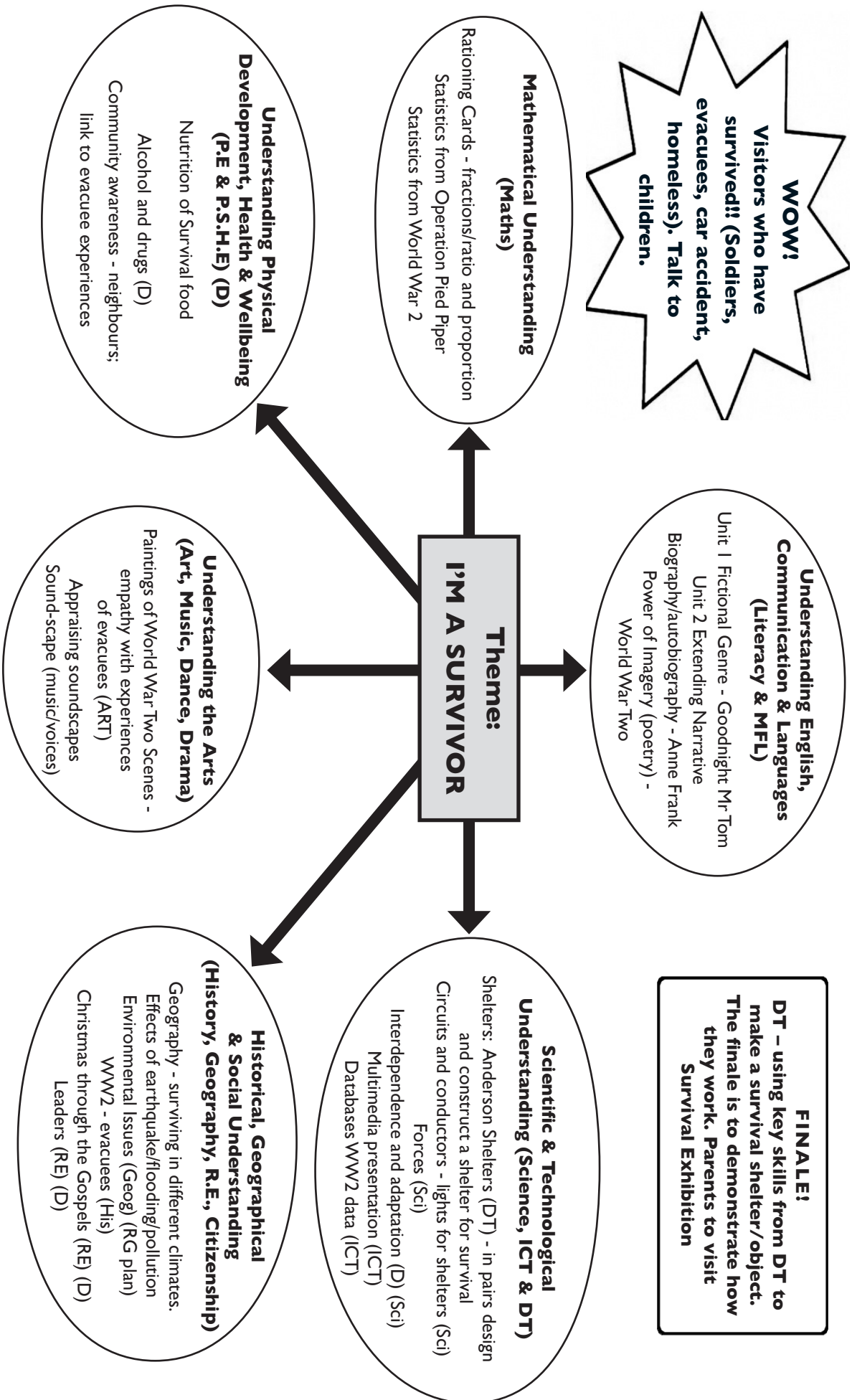
Activity



You must show evidence of having used the key skills in your work. Be prepared to say what each group member contributed to the challenge.

Higher Order Thinking Skills check: Analysis ✓ Evaluation ✓ Synthesis ✓

Planning Overview - Medium Term Plan, Key Stage 2 WHAT WILL WE DO? Term: Autumn Year: 6





Another Time, Another Place Community Learning Resource Pack



Reading Activities: KS3 (adapt for use at KS2 & KS1)

This will improve reading literacy skills in particular AF2 and AF3.

Read the extracts below of Jean Davis's account of the Birmingham evacuations and Lydia King's more recent migration. Answer the questions that follow.

Jean: We were taken to Malvern into a big hall in a school. We all sat round the walls on benches and every so often a lady would come in, go to a desk where some teachers were sitting and then they'd leave with one of the children. Finally she came up to me and said, 'You're to go with this lady to live with her', so I stood up. I said to Beryl 'Come on' but she said 'No, Beryl's not going with you, Beryl is going somewhere else'. I just stood there and said, 'No, Beryl's got to go with me, her mother said so!' They tried to talk me round but I stood firm. In the end I sat down again. Beryl was crying and clinging on to me because she was a year younger than me. She was only five and she was a very timid little girl.

AF2: Finding information

1. Where was Jean taken to?
2. When Jean is approached by the lady, what does she say to Beryl?
3. How is Beryl described in the extract? Find a quote to support your answer.

AF3: Inference and Deduction

1. How do you think Jean felt when she was sitting in the hall waiting to be taken? I think Jean felt... because...
2. What impression do you get of Jean from this extract? Think of 2 adjectives you would use to describe her personality and explain why you have chosen them.

Lydia: When I was told we were going to move from India, I was very upset. I would miss all my friends and I didn't know what England was going to be like. India had always been my home. I was leaving the place where I belonged. I was worried I wouldn't make friends, but it turned out alright. It was freezing when I arrived here and I only got to see snow for the first time when I came to England. It was raining a lot here and that was a big shock to me. I was so cold.

I had never heard of singers like Rhianna or Adele. In India people mostly listen to Indian Bollywood music. I didn't watch television there. I played outside all the time. It was a big change to come here, very different. Here, at school, in the playground people stand around and talk. In India everybody is playing games. Kids at school found me different when I first came because of my American accent, but they got used to me and I have settled in England now.

AF2: Finding information

1. Why was Lydia upset when she was told she was moving to England?
2. What was the weather like when Lydia arrived in England? Find a quote to support your answers.

AF3: Inference and Deduction

1. How do you think Lydia felt when she was leaving India to move to England? Why was it going to be a huge change?
2. How do you think Lydia felt when she was at school because everything was so different to India?



Jean Davis and Lydia King being interviewed during the project

AF2: Summarising Information

Can you summarise what you have learned about child evacuees in Second World War and other more recent migrants from 'Another Time Another Place' project.

Sentence Starters:

The first section of the text is about.....

The second section of the text is about.....

The final section of the text is about.....

Overall this text is about.....

From this text I have learned that

The most important message in this text is.....

AF3: Inference and Deduction

Imagine you have been told by your parents that you are going to move 100 miles away from your town.

Write a diary entry about how you would feel about such a huge change in your life.

Consider:

- 1. What you would miss.
- 2. Who you would miss.
- 3. The prospect of settling into a new school.
- 4. The possible benefits of moving to a new area.

World War Two Evacuees Key Stage 2 Literacy Unit

World War Two Evacuee

Ideas for using 'Another Time, Another Place' with Year 6 in Literacy Lessons

These lessons would need to be adapted to the needs of each individual class. They are not intended to be used without appropriate differentiation being prepared by the teachers themselves for different abilities. Lessons do not necessarily only take one day – they may need to be extended to two days, especially when pupils are writing.

The Language of Comparison

These suggestions for a literacy unit of work depend heavily on the language of comparison. Most pupils in Year 6 would be expected to use the following structures in their spoken language:

In some ways.....and.....are alike. For instance they both.....

Another feature they have in common is that.....

Furthermore they are both.....

However they also differ in some ways. For example.....while.....

Another difference is that.....whereas.....

Finally.....but.....

The similarities/differences seem more significant than the similarities/differences because.....

Some pupils may need to use structures that are less difficult, for example:

They are the same because.....

They are similar because.....

They are different because..... is.....and..... is.....

They are alike because they are both.....

It feels different because this one..... and that one.....

Reference: Progression in Language Structures from Tower Hamlets, December 2009

Also use the opposition connection 'Although' e.g. Although he enjoyed ... he did not enjoy...

Although he thought ... he did not think that ...

It is supportive to pupils to display these spoken language structures either on the working wall, on the whiteboard display or on prompt sheets on tables.

Lesson One – Note Taking

To take notes from a spoken presentation.

To use the language of comparison in spoken language.

To make a spoken presentation.

Teacher makes notes for herself/himself before telling the pupils something of her/his own history.

1. Introduction: Teacher gives oral account of own history to class while class take notes
Teacher shows own notes to class. Class discuss the notes and make observations about them, comparing the spoken account with the notes (language of comparison).
2. Main activity: Children work in pairs. They make notes about their own histories in preparation (in exercise books so a record can be kept of the notes) for telling their partner.
3. Each partner tells the other about their own history using full sentences – a good spoken account that might be used for a presentation, while their partner makes notes. Pupils compare their notes with each other and prepare to give a good spoken presentation to their group about their partner's history.
4. Plenary: Use a visualiser to show the class the notes made by two or three pupils after they have given their presentation and evaluate.

Lesson Two – Jigsaw activity

To take notes from a spoken presentation.

To use the language of comparison in spoken language.

To make a spoken presentation.

Remind the class about prior learning – note taking

1. Use five of the historical accounts of evacuees (not using Roland Hargreaves). Each of five groups listens to the account and makes notes. This might have to be done in the hall or other large space so that the pupils can hear their own account well enough. Having made notes they orally rehearse with their partners the spoken account they will give when they are going to move to the 'home' group. At this point they are becoming 'experts' in knowledge about one of the evacuees. This is called the 'expert' group.
2. The 'home' group is where there is someone who is expert in knowledge of each of the evacuees. Each pupil tells the 'home' group about the evacuee that he/she has learned about while other members of the 'home' group take notes. In this way all pupils learn something about all the evacuees by listening to each other.
3. Working in collaboration, the 'home' group prepares comparisons between the evacuees they have learned about. They need to prepare their presentation using the language of comparison, so that they give a coherent account in the plenary.

Lesson Three – Roland Hargreaves

To take notes from a spoken presentation.

To discuss the pupils' personal responses to the account.

Write a first person account of life at Putley Court.

Watch the account of his evacuation spoken on the DVD by Roland Hargreaves. This would need to be watched in at least four sections (two sections in lesson 3, two sections in lesson 4).

Section One – The Evacuation

1. Watch this section and make notes. Partners share their personal response to the account. Keep questions to the class open e.g. What do you think about this account? What does it make you think about? What made you think that? Is this account similar or different to another account? Does everyone agree with that? Ask what Roland enjoyed or did not enjoy. Encourage pupils to use "Although." Do pupils agree with each other?

Section Two – Life in Putley Court

(Up to '...run where we wanted to run, go where we wanted to go.')

2. Watch this section and make notes. Discuss the pupils' personal response as above.
3. Write a short first person account of life in Putley Court (pupils write in first person, as Roland Hargreaves) with emphasis on what he found surprising and what he found enjoyable.

Lesson Four – Roland Hargreaves

To take notes from a spoken presentation.

To write about what Roland learned from his experiences as an evacuee.

Watch the rest of the DVD account in two sections.

Section Three – School and Other Activities

1. Watch and make notes. In pairs pupils discuss the similarities and differences between their own school life that that of Roland during the war (language of comparison).

Section Four – Looking Back

2. Watch and make notes. In pairs discuss what Roland thinks now as he looks back. What is he glad about? What does he regret? What did he learn from his experiences as an evacuee? Do pupils agree or disagree with each other. Create "Although" sentences.
3. Write about what Roland learned from his experiences as an evacuee.
4. Review.

Lesson Five – Compare the spoken and written accounts

To find similarities and differences between the written and spoken account, making notes.

To use the language of comparison in spoken language.

To write about the similarities and differences between the spoken and written accounts

Or

Write about the similarities and differences between his life in Birmingham and his life in Putley Court.

1. Read the written account by Roland Hargreaves making notes of the similarities and differences between the spoken and written accounts or about the similarities and differences between his life in Putley Court and his life at home. This could be done as a class, in pairs or in groups. Pupils should orally rehearse sentences about the similarities and differences.
2. Teacher models the writing (in the style of a non chronological report)
3. Pupils work in pairs or groups, orally rehearsing their sentences together before writing.

Lesson Six – Planning an Interview

(Lesson 6 and 7 would be needed if the teacher or the pupils have found people to interview)

To understand and form closed and open questions.

To identify questions that the person who interviewed Roland Hargreaves might have asked.

1. Tell the pupils they are going to interview someone about e.g. why their family has migrated to this area or about life as an evacuee or refugee.
2. Show the children the difference between open and closed questions and when they would be used e.g. closed questions establish key facts – What date were you evacuated? Where did they send you? What transport was there? Open questions require longer responses and begin with e.g. “Can you tell me about...” “How did you...?” “Why did you...?” Open questions elicit the thoughts and feelings of characters and their evaluation of events.
3. Get the pupils to make a chart with some open questions, some closed questions that might have been asked of Roland. Ensure there is full understanding of open and closed questions before getting them to prepare open and closed questions for the person they will interview.

Lesson Seven – The Interview

During an interview it is helpful if there are only a few pupils making notes, so that all the other children can listen well. Some pupils may need to have their question written on paper so that they don't forget what they were going to ask. At least one child will need to be primed to say thank you to the interviewee with some appreciation of the things they found particularly interesting. It would be helpful also to make a video of the interview if the interviewee is willing.

Lesson Eight – Role Play

Use role play to portray the thoughts and feelings of a character

1. Watch one or two of the role play examples from the DVD.
2. In small groups pupils discuss (from a list of possibilities) the drama they will portray. This may include something from the person interviewed the lesson before if this has taken place.
3. Pupils create their dramas in small groups.
4. The class evaluate chosen examples, using the language of evaluation: “I really liked the way they... I also enjoyed their... Possible improvements could include... You could improve this by... Alternatively...”

Lesson Nine – Imagined letter and diary entry by Eric Hargreaves (Roland’s brother) – Informal Writing – Writing in a Conversational Style

To read a diary and a letter about the same subject.

To identify how the diary and the letter are similar.

To give reasons why the diary and the letter are different.

To write about what to tell parents in a letter and what you might want to hide.

1. Read both the letter and the diary (on pages 21–22 of this pack). Ask the pupils to discuss in pairs how the letter and the diary are similar and how they are different (language of comparison). Having taken responses about this ask them to discuss why the letter and the diary are different. Get them to think about the reader. Who will read the diary (in real life)? Who will read the letter? Does the fact that there would be no reader of the diary affect how the writer will write?
2. **Model writing for the pupils.**
If I was writing a letter home I would want to tell my parents... I would also want to tell them... There might be other things I would not want them to worry about. I would not tell them... nor would I tell them... I would certainly not tell them if I had...
3. Pupils do their own writing.
4. Review the work.

Lesson Ten – Imagined letter and diary entry by Eric Hargreaves Informal Writing – Writing in a Conversational Style

1. Read the second letter and diary entry by Eric (on pages 23-24). Help the children to identify writing in a conversational style. Contractions, phrasal verbs and appropriate sentence starters need to be identified.
Contractions: can't, I'm, that's, s'pose, won't, isn't.
Phrasal verbs: get over (recover from); take off (leave)
Sentence starters: Who would believe, I can't really believe, I keep thinking, I suppose, You know something? I wonder, Maybe I could just, Imagine, I wish, You won't believe.
2. **Make a vocabulary collection for writing in a personal style from both letters and both diary entries.**
Get the pupils to collect the sentence starters as a class list or in their books so that they can use them in their own writing. Start a collection of phrasal verbs with the more formal language alternatives e.g. get over – recover from. Phrasal verbs are used in conversational writing while the alternatives are used in formal writing. Ensure they know how to write contractions with apostrophes in the correct places.

Lesson Eleven – Writing in a Conversational Style

To write an imagined letter home from one of the characters studied, or from the person interviewed, using contractions, phrasal verbs and appropriate sentence starters.

1. Teacher models letter home from one of the characters pointing out the contractions, sentence starters and phrasal verbs as well as pointing out that the letter content needs to ensure that parents feel happy that their children are well and safe.
2. Supported composition: Pupils work with partners, orally rehearsing appropriate sentences and writing on white boards. Teacher takes feedback and supports the writing by making appropriate suggestions, corrections.
3. Pupils write their own letters home.
4. Review the work

Lesson Twelve – Writing in a Conversational Style

To write an imagined diary entry from one of the characters studied, or from the person interviewed, using contractions, phrasal verbs and appropriate sentence starters.

1. Teacher **models** diary from the same character that she modelled the letter from pointing out the contractions, sentence starters and phrasal verbs as well as pointing out that the diary content can include all the thoughts and feelings of the character without restraint.
Some of the content should be similar to that of the letter.
2. **Supported composition:** Pupils work with partners, orally rehearsing appropriate sentences and writing on white boards. Teacher takes feedback and supports the writing by making appropriate suggestions, corrections.
3. Pupils write their own diary entries.
4. Review the work.

Use of Phrasal Verbs

Phrasal verbs combine with adverbs or prepositions to make a completely new meaning. It is useful to know about their use so that informality or formality can be created. For example:

Look forward to (anticipate)	Blow up (explode, become angry)
Turn up (arrive)	Bring up (mention)
Put up with (tolerate)	Break off (stop talking, stop a relationship)
Gone off (become rotten)	Pick up (collect)
Split up (separated)	Look out for (be on guard against, pay attention)
Giving way (collapsing)	Turn out (arrive)
Caving in (collapsing)	Pick on (criticise)
Put up with (tolerate)	Turn up (increase)
Dropped off (went to sleep)	
Give up (finally agree)	
Hang on (wait)	

Lesson Thirteen – Writing in a Formal Style

To identify sentences in the active voice and in the passive voice.

1. Show the pupils sentences in the passive voice and contrast them with sentences in the active voice. For example:
 - Marion Williams (nee Nicholls) was evacuated at the age of ten from Kingstanding, Birmingham to the village of Lower Hartshay, near Ripley in Hertfordshire. She was later sent to Pipewood School near Rugeley.
 - Marion Williams (nee Nicholls) became an evacuee at the age of ten. Her parents sent her from Kingstanding, Birmingham to the village of Lower Hartshay, near Ripley in Hertfordshire. Later she went to Pipewood School near Rugeley.
2. Ask the pupils to look through the book and find the historical synopses at the start of each account. Can they find examples of the passive voice?

3. Get them to write sentences about the character whose letters and diaries they wrote. See if they can write in the passive voice. More able pupils may be able to write them in both passive and active voice.
4. Share examples of the passive and active voice.

Lesson Fourteen – Formal Writing

To identify aspects of formality and informality in historical writing.

1. Read both historical accounts (on pages 25 and 26) and make comparisons. Find examples of the passive voice in the more formal account. Also look for phrasal verbs and more or less sophisticated language in each account and identify the relative clauses in both accounts (revision from Year 5). Who would be the audience for each account? Use the language of comparison and expect the pupils to do so in their responses. Give partner talk to enable them to rehearse this.
2. Pupils list examples of more formal language and the contrasting less formal language as well as two examples of the passive voice, and two examples of a relative clause. Note that there are no contractions in either account because this is not writing in a personal style.
3. Share examples of the work of the pupils and give feedback. It is useful to use a visualiser if this is available.

Lesson Fifteen – Writing in a Formal Style

To write a formal historical account of one of the characters, or of the history of the person interviewed, using appropriate language and the passive voice.

1. Teacher models the beginning of a formal account.
2. Supported Composition: Pupils work with partners to begin their formal account, orally rehearsing and writing on white boards. Teacher gives feedback and support.
3. Pupils write their formal accounts.
4. Evaluate the work of one or two of the children.



Another Time, Another Place Community Learning Resource Pack



Texts for World War Two Evacuees Key Stage 2 Literacy Unit

Imagined Diary - Entry One

6th September, 1939

Dear Diary,

I really don't know where to start. I have so many thoughts whirling around in my head. What a hateful man is that Mr. Pardoe! How could he beat the little'un like he did? Our Mum and Dad have never smacked any of us, not even when we have been quite naughty. It wasn't kind. He couldn't help wetting the bed. I feel like I could kill him (not really!) I was surprised Donald didn't. He managed to put up with it, but I could see him clenching his fists. Mr. Pardoe's made an enemy of us now. Well Olive doesn't seem too worried about him, which is odd, considering how scared she was to start with.

Come to think of it, he really spoiled our exciting day, spoiled our adventure. We'd had such a great time on the train, seeing the houses, fields, trees and animals flashing past at such a speed. I can't believe how great Donald was! He held Olive's hand tightly and she soon settled down. I thought the little'un would be scared but he just pressed his nose up against the glass and jumped up and down whenever the engine whistled.

I can see Mum's face watching us go from the platform. I can see her crying now and I took no notice because I was too excited. I wish I'd said goodbye properly. I can hear her voice in my head telling me to take care of myself and I just ran off... I'll write to her, then she'll know.

You'll never guess how Donald stood up to all those people! He just wouldn't let us be split up no matter what any of them said and finally it worked. I thought we would never get here I must say. My legs were giving way and my stomach caving in before at last we had some supper. Of course Donald making sure we all stayed together means we are here with that horrid man, but I've heard them talking about moving us somewhere else because we are so difficult. He can't put up with our behaviour! You know something? I think Mr. Pardoe can see the hate in our eyes.

Somewhere else must be better than this! Could anywhere be worse? I do hope not.

Texts for World War Two Evacuees Key Stage 2 Literacy Unit
Imagined Letter Home - One

The Pardoe Farm, 6th September, 1939

Dear Mum and Dad,

We've arrived here safely, but it was a long journey. We were dead tired by the time we got here after the train, a bumpy charabanc ride and a long walk. We had a good supper at last and dropped off to sleep in bed. I was so hungry, I could've eaten one of those horses!

The train was marvellous! It's like you're racing through the air: houses, fields, trees and animals flashing past. You'd never believe it! I wish you could've been with us. Don't cry Mum. We're alright. It's an adventure.

You should be very pleased with Donald because he was great! When we were in the little school and getting chosen he insisted we all stayed together. He made them listen to him and we're still together! You'd have been proud of him Mum.

You don't need to worry about Olive. I know she was very scared about coming, but Donald held her hand on the train and she enjoyed it in the end. The people on the farm here are nice to her and she seems to like them.

We boys might be going off to another place which is quite good really because Mr Pardoe is not very nice. Olive wants to stay. She likes them all and we'll still see her every day at school.

Have you heard from our soldier brother? Is he OK?

We miss you all but we're going to be fine. I'll write again later,

Your loving son,

Eric

Texts for World War Two Evacuees Key Stage 2 Literacy Unit

Imagined Diary - Entry Two

26th September, 1939

Dear Diary,

What a difference between Mr. Pardoe and Mr. Todd! I can't really believe how lucky we are. Who would believe that we would find ourselves in a house like this? He really seems to like us. I keep thinking I should pinch myself and then I will find myself back with that hateful man. I don't think the little 'un will ever get over being smacked like that. It's a wonder he didn't have an epileptic fit there and then. That would have served him right, Mr. Pardoe. I had a nightmare about him last night and woke up yelling for Mum. I s'pose I shall have to learn not to be a baby, but I do miss them all back home.

School's a funny place. You would think they would want to teach us something, but they don't seem to bother. I mean sketching is hardly an education is it? I think we learn more with Mr. Todd when he talks to us in the evenings and shows us how to find places on the map. Miss Riley has a go at teaching us to talk 'nicely' too.

I'm definitely going to be a soldier and go to war as soon as I can. We make a great little army, the four of us with Donald as our captain: that's what the gardeners keep saying. I am thinking we will be so strong with all this good food we are getting that we will make great fighters! You know something? My other older brothers are going into the army soon. I really wish I could go with them. I also keep thinking that when they go away there will be no men at home to look after Mum and the girls.

Mr Todd talks to Mum and Dad, but I can't. He says they go to the post office to use a telephone and speak to him. He says they can't talk to all of us 'cos it would take too long and cost too much. I wonder how long it would take to get back? Maybe I could just take myself off and hitch a lift back to Birmingham. I'd miss the bathroom and its hot water I guess ... and the food, but at least I would feel as if I was in the right place. I can't get used to being so posh!

Texts for World War Two Evacuees Key Stage 2 Literacy Unit
Imagined Letter Home - Two

Putley Court
26th September, 1939

Dear Mum and Dad,

I know you know where we are because Mr Todd said you called him on his telephone. Imagine you talking to him when you are so far away! It's strange to think of it. I wish I could talk to you, but he says we can't use the telephone ourselves.

Anyway I thought you might like to hear from us. You won't believe how big this house is. We counted 52 windows! We have our own big bedroom, our own bathroom with hot water!! We have our own playroom and Miss Riley who looks after us. Best of all we have really good dinners in the kitchen. They grow the food in the garden and we help to do it. Don't go thinking I wouldn't rather be at home with you because I would. I miss you all a lot and never feel quite right about being here. I hope Dad is feeling OK.

School is not bad. We see Olive there and she is happy. Has she written to you? And have you heard from our soldier brother? Are the others going to war? We pretend to be soldiers when we play in the grounds – that means in the shrubbery (where there are bushes and things) and in the woods. We can go where we like and have a good time.

Donald is the captain and makes us march around. Mr Todd is showing us how to plot where the soldiers are on a map. We talk to him for half an hour in the evenings. I'm surprised he wants to talk to us, but he seems to like it. And he likes us to help him with his jigsaw.

Miss Riley says I can take this letter to the post by myself. I wish I could go where the letter is going. Our house isn't as big as this house, but it's home to me.

We miss you all but we are fine. I'll write again later,

Your loving son,

Eric

Historical account I: Roland Hargreaves

Roland Hargreaves was evacuated at the age of seven from Ladywood, Birmingham to Putley in Herefordshire on 5th September 1939.

He and his siblings (one sister and three brothers) were sent by train from Birmingham to Ledbury and by charabanc to Putley. Finding themselves in Putley, they were taken to a school room where children were selected by local residents who had arrived. Donald Hargreaves, Roland's elder brother, who was thirteen years old, succeeded in preventing the family from being separated into different homes. The four brothers and one sister were then taken, on foot, to the largest farm in the area where they were given supper and sleeping accommodation. This farm was owned by the Pardoe family.

One week later Roland Hargreaves and his three brothers were removed from the farm because the farmer, Mr. Pardoe, complained about their poor behaviour. Olive Hargreaves remained at this farm for three and a half years while Roland and his brothers were re-billeted to Putley Court, where they were accommodated by Mr. Norman.



Historical account 2: Roland Hargreaves

Roland Hargreaves became an evacuee on 5th September 1939. His parents sent him from Ladywood, Birmingham to live in Putley in Herefordshire.

He and his sister and three brothers travelled by train from Birmingham to Ledbury. They then went in a charabanc to Putley. When they got to Putley they went to a school room and waited. Later, the people who lived in the village turned up to choose which children they wanted to take home. Donald Hargreaves, Roland's elder brother, who was thirteen years old, made sure that the children did not get split up into different homes. The four brothers and one sister had to walk to the biggest farm in the village where someone gave them some supper and put them to bed. Mr. Pardoe owned this farm.

One week later Roland Hargreaves and his three brothers went to live in a different place because Mr. Pardoe had complained about them being naughty. Olive Hargreaves stayed at this farm for three and a half years but Roland and his brothers went to live in Putley Court with Mr. Norman Todd.



Evacuation: Key Stage 3 History Unit.

A unit of work to enhance aspects of the KS3 History Curriculum

The new National Curriculum for History in 2014 states:

A high-quality history education equips pupils to think critically, weigh evidence, sift arguments, and develop perspective and judgments. Knowledge of Britain’s past, and our place in the world, helps us understand the challenges of our own time.

This unit of work centres on the events of the Second World War and immigration from a British perspective.

ACTIVITIES

TASK I

The events of the Second World War from a child’s perspective

Pupils will produce a living graph based on the events of the Second World War (as the example below)

1. British child’s perspective (link to resource pack)
2. German child’s perspective (impact of Nazi policies on Aryan children)
3. Jewish Childs perspective (Anne Frank)

Pupils identify and explain the positive and negative aspects of the Second World War. Pupils will be given the main events to plot onto their graph. This task could developed further and pupils could research their own piece of oral history by asking family members for their accounts and then shared with the group.



TASK 2

What is the legacy of the British Empire?

Pupils will be given a number of difference cards demonstrating the impacts of the British Empire:

1. Food – Chicken Tikka Masala is now Britain’s best-selling ‘ready meal’. Showing as a nation we have embraced different spices and cooking methods.
2. Buildings – Africa, Indian and Far East designs have been copied by British designers. For example, The Royal Pavilion in Brighton.
3. Music – influences from across the world have impacted on the British music industry. For example, Panjabi MC is a British Indian musician from Coventry who mixes bhangra and hip-hop.
4. Sport – organised ball games, such as football, rugby and cricket became very popular in Britain in the 1800’s and when British people went to live in the colonies, they took these games with them.
5. OBE ‘Order of the British Empire’ – this is a special award given by the Queen to who she believes has made significant contributions to the nation.
6. The Commonwealth – nearly all former colonies now belong to an organisation called ‘The Commonwealth of Nations’. It promotes democracy, human rights, good government, fair laws and world peace.
7. The English Language is still the official language for a number of former countries belonging to the British Empire – for example, USA, Australia, New Zealand, Jamaica, Nigeria, Kenya and South Africa.
8. The Imperial System – for centuries Britain has used a system of measuring and weighting called the ‘Imperial System’. For example, we still measure height in feet and inches, distance in miles, add weight in stones. (Need to read through the resources pack and match stories to these impacts).

Pupils sort these cards into most and least important impact on British Society today.

Pupils sort these cards into the negative and positive impact on Commonwealth countries .

QUESTIONS FOR DEBATE

‘Colonies of the British Empire benefited for British rule.’

‘Britain is a multi-cultural society because of the legacy of the British Empire.’

Pupils use the information they have collated in the first task to support their points.

Other ideas for different Subject Areas:

- Geography link – places children were moved to and the reasons behind this? (Physical/human Geography)
- (Design and Technology – produce a meal using a rationing budget

Moving On - A Transition Unit from Key Stage Two to Key Stage Three

A transition unit of activities – Making the move from Primary (KS2) to Secondary school (KS3)



During the project, 'Another Time Another Place', Year 6 pupils interviewed local friends and families who had moved from their country and culture to make their home here in Britain.

When pupils move from primary to secondary school they too are moving from a safe and familiar environment, where they and their families are known and in which they have a clear sense of their 'place' (they are the oldest and often hold a certain amount of responsibility and kudos), to one that is bigger, busier and where they are not known, have no history and no particular role to play.

Migrants interviewed in the project who had migrated spoke of how important it was to retain a connection with their heritage, their language and culture, as well as to fit in and adapt to their new surroundings. In the same way it is important for Year 6 pupils, as they make this transition, to build a strong sense of their own identity and to have confidence in and value themselves.

In large secondary schools, who you are can seem less important than the sum of your academic achievements and parents and teachers have described how some pupils lose a clear sense of themselves, shifting their identity to fit with a particular group of friends or seeming to lack a sense of direction, motivation and commitment.

The activities outlined over the next pages give an opportunity for pupils to reflect on their school life to date, feel acknowledged and valued by their peers through sharing personal stories in a supportive atmosphere which will help them cope with transition and future 'change'.



PROJECT ONE

Pupils think about moving up to secondary school. What will be different? Brainstorm first thoughts and chart up. Use a continuum line for pupils to decide how confident they feel about the move (e.g. 1 not very confident, 10 very confident). Repeat the continuum at the end of the project to see if the pupils' feelings have changed.

Using the stories of migration from the DVD and project book, take time to read/listen to them all. Encourage children to make connections, to build a comprehensive picture and to gather different perspectives. The reading can be done in groups, each group sharing back to the larger group the stories they have been allocated. Discuss and explore the impact, both positive and negative, of 'moving'. Use the sheets on p33 – 35 to support.



In small groups ask pupils to share their own experiences of change e.g. starting school, changing school, new class, moving house, new brother or sister; chart up the associated feelings and consequences and consider how they are similar/different to the stories they have heard.

Individually pupils present their personal histories using drawings, texts, photos. This could be as a family tree, a biography, or as a 'river of life' – any metaphor would work and be another expression of their individuality. Once histories have been shared, children could consider any similarities between them and explore reasons for that (e.g. similar heritage, parents' jobs, family structures).

Handle sensitivity, especially where pupils are in care or adopted, and plenty of time allowed for this to be completed, valued and displayed is very important.

NB: When the work can be displayed in the receiving secondary schools the impact is greater. Some schools have a display board specifically for Year 7 and seeing themselves and their work received and welcomed can be very empowering for new pupils. Year 7 teachers might provide resources for new students to make a time capsule of things important to them that they are now 'moving on' from. Including a hand print and some aspirations is popular. The capsule is re-opened when students reach Year 11/13.

PROJECT TWO

Using both the migration and evacuation stories to initiate discussion, pupils consider how it might feel to be in an unfamiliar place where communication with the local community is difficult (e.g. because of a foreign language, different accent, different customs etc).

Pupils think about other ways to communicate. If they were being evacuated, what photos, artifacts, symbols could they take and use to express their personal histories, culture and individuality? Make a list.

Pupils are asked to relate this to their move to secondary school – would their choices be different or the same? If different why?

Over the course of a week ask pupils to collect things they have identified in the activity above.

Design and make a box (a shoe box is ideal) to house their collection.

Pupils will need time to collect artefacts, make and personalise their boxes and share and value their own and one another's.

Words to explore - **identity, displacement, self assurance, empathy, change.**



*Evacuees leaving London on 5 July 1940.
Image: © IWM (HU 55936)*

SUGGESTED READING

The Unforgotten Coat by Frank Cotteril Boyce

The story of a boy who arrives in a school in Mongolia with his brother, gets deported and inadvertently leaves his grandpa's coat behind. He finds he really needs the coat and this is a metaphor for how important his heritage is. A beautiful and relevant story

The Name Jar by Yangsook Choi

Story about a young Korean girl who thinks she will choose an American name when she comes to live in America in order to fit in better. However in the end she decides that her name, Unhei meaning Grace, reflects herself and her culture.

When Jessie Came Across the Sea by Amy Hest

A beautifully illustrated picture book vividly describing a young girl's journey from eastern Europe when she migrates to a new life in America at the turn of the nineteenth century.

The Colour of Home by Mary Hoffman

Hassan is miserable at school in England where everything is grey, and where he can't talk to anyone since he doesn't speak English. When he paints a picture of his far away home, he remembers the terrible time when the soldiers came. However the next day he talks to an interpreter and paints another picture in bright colours for his mother of their happier times, of the country which used to be their home.

Christophe's Story by Nicki Cornwall

Christophe is an eight year old boy from Rwanda who flees the fighting in his country to come to England as a refugee with his family. His problems in settling in are described but the book is also about different ways of telling stories. Christophe doesn't want to read stories in books because his grandfather had always told him stories aloud, and had said that if stories are written down then their spirit is lost. However Christopher tells aloud to his class the story of how he came to England and of the violence in Rwanda but decides he is happy for it to be written down word for word so that many children can hear his story.

Boy Overboard by Morris Gleitzman

Gleitzman has succeeded in writing a comic/tragic account of a refugee family from Afghanistan. Jamal and Bibi are ordinary kids who love soccer and kids will relate to their plight as they are forced to flee Afghanistan, because their mother has been running a school for girls, which was of course forbidden. Their lives are often in great danger but amazingly enough it is often very funny. There is much that can be discussed.



Name _____

Age _____ Shoe size _____

Height _____

Write a short paragraph about yourself, your interests and what you are like as a person at the beginning of year...

Handwriting lines for the paragraph.

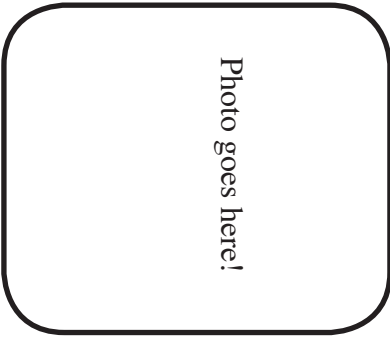
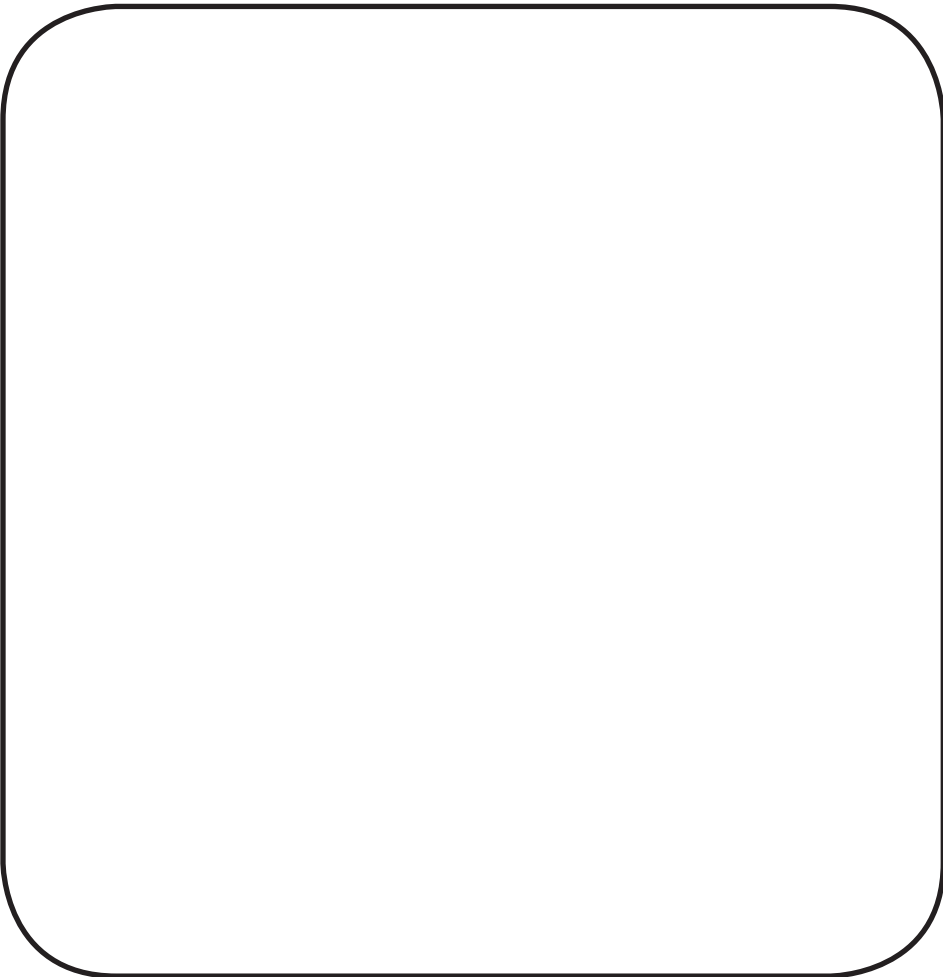


Photo goes here!

The date today is _____

and I am wearing _____

This is my hand size at the beginning of _____





What are your hopes and aspirations for the future and what will you be doing in 5 years?





TIME CAPSULE

You will be storing the completed sheet and picking items to put in your time capsule.

What would you put in the time capsule? (Think about what best describes you and your year group and what important events have taken place over the last 6 months?)

Also remember we will be paying the 5 best items to put into the capsule – so think about the cost!

I think a _____ should be put in the time capsule. I think _____ is an important item to include because

Cultural differences and prejudice

Religious and cultural differences and racial prejudice are a primary feature of war. In World War Two, Adolf Hitler believed in a superior Aryan race; Jamaican men, who paid passage to England and signed up in support of their 'motherland' England, found themselves treated as an inferior race; before the war, women were not seen as part of the work force. In life today there is still much prejudice – gender, age, education, wealth, race, fashion/trend. We judge people on these things and value them accordingly.

'Prejudice is a judgement or opinion of a person or a group, often negative, which is made without careful consideration of accurate, relevant information. It normally leads to the view that some people are inferior to others and of less worth and significance'.

- Sue Griffin, Inclusion, Equality and Diversity in working with Children

ACTIVITY ONE

Read Jack Haddock's story (page 63), diary entries (pages 57 and 59), Keith Masters's story (page 82). Build up a picture of the horror of war. Imagine how it was for those who lived through it. From a boy's perspective there was some excitement but also fear, destruction and death.

Pupils make posters, write diary entries, paint pictures to express war. Refer to World War Two poems for children and adults.



ACTIVITY TWO

Philosophical debate.

Ask: Why do countries go to war? Chart up responses.

Ask: Why do individual people fight one other? Chart up responses.

Work in groups of four – how do I respond if someone believes something different to me? What if it's an important thing? Do I think they are wrong? What do I do or feel if they tell me I am wrong?

Ask the group to come up with personal instances when they have disagreed strongly with someone and/or ask them to imagine a scenario in which a strong difference of opinion could exist. For example, rules of a game, favourite football teams. With one member of the team playing the role of observer, groups act out some scenarios. Observers note what language (verbal and body) fuels an argument and what calms it. Feed back observations/thoughts/ideas to the larger group.

ACTIVITY THREE

“If many people think something is true, is it true?” – discuss.

One way to organise a debate is to call the group a ‘Community of enquiry’. The aim is to deepen understanding through mutual and supportive exploration, not to prove a point. Listening, being listened to, adding ideas and using inclusive rather than competitive language and tone of voice will help.

ACTIVITY FOUR

On page 81 Roland Hargreaves describes how children who had been evacuated from Birmingham stuck together: “I don’t think we made many friends because we were our own little group and we stuck together. We were our own little gang really.”

One of the evacuees explained that, in her case, they stuck together because they weren’t understood – their accent was too strong.



Evacuee children leaving in September 1939. Image: © IWM D_002591

In groups discuss what a gang is. Come up with a definition. These can be shared and displayed around the room.

Introduce reasons for friendship groups in their own school. Do different groups ‘stick’ together and why is this the case at school?

Explore the link between gang culture and prejudice.

“When you are in a gang you think everyone else’s gang is rubbish” - Year 6 pupil.

“People in gangs often wear the same clothes so they feel they belong” - Year 6 pupil.

What do people base their judgments on? Do people make judgments before they really know someone? Has this happened to you?

Think of instances when someone has done something you weren't expecting (pictures or slides would be useful if available). It might be an elderly relative with an unexpected hobby, someone you know who seems irresponsible/uncaring but actually looks after a sibling or ill parent. What were your first thoughts about these people and how did they change when you knew more about them?

Define the term 'preconceptions'. Why are preconceptions dangerous?

Think of as many 'labels' as you can that people attribute to one another e.g. old, rich, thick etc. Do these labels affect how people are treated? If so this is called prejudice. Come up with your own definition (class or group) of prejudice, write it out and illustrate. If a class definition, drawings etc can be stuck around it. If working in smaller groups or individually they can be drawn straight on.

ACTIVITY FIVE

Each group will need a set of the individual letters that make up the words prejudice and tolerance (muddled up). In groups pupils work out and organise the letters into these 2 words. Each group now takes e.g. an envelope within which they will find a selection of related words. Words related to prejudice might be intolerant, unfair, fixed, tunnel vision, biased, narrow minded, discrimination, sexism, ageism, racism, clique, mis-judge, preconception, jump to conclusions. Words related to tolerance could be open-minded, freedom, acceptance, recognition, allow, receive, respect, passport. (choose words appropriate to your class/group). Groups organise the words under each heading.

Time limit the activity. When time is up groups can circulate for a brief look at one another's.

Extension – pupils would give modern examples for these key words. News stories that are current at the time the activities are being carried out can be looked through for examples and reasons explored.

Finish with a drama activity – ask groups to choose one of the words and make up a short drama to illustrate it, or to devise a story that illustrates their selected word and freeze frame 3 scenes from it. Others guess the word.

Other ideas

Pupils research (using newspapers and the internet) where wars exist in the world today (e.g. the Congo) and consider the displacement of people that follows – families separated, children orphaned.

Pupils research organisations that deal with injustice and prejudice e.g. Amnesty International.

Pupils consider the question "Are you the same person you were 5 years ago?" This can be done in relation to themselves or in relation to the evacuees, where the 5 would need to change to 50 years ago.

Participants of any age could bring in pictures of their younger selves and consider how they have changed and grown.

SUGGESTED READING

Beegu by Alexis Deacon

Beegu's spacecraft is stranded on Earth. Now she is lost and wandering. Waiting for a rescue signal from her mother, she fails to make friends with the strange creatures she encounters. Rabbits don't seem to understand her; windblown leaves won't stay still to listen. But at last, on a school playground, Beegu discovers a group of fantastic companions who are happy to let her join their games... until a grownup creature spoils the fun. Beegu's spirits are sinking lower than ever just as the mother ship arrives, in this simple, bittersweet picture book that shows us our world through the three eyes of an innocent outsider with the help of stylish art and a wry, understated text.

Croc and Bird by Alexis Deacon

Side by side on the sand sat two eggs. With a crack and a rip, the brothers hatch, and out comes a bird and a ...crocodile! But they can't be brothers - can they?

The Boy in the Dress by David Walliams

Dennis was different. Why was he different, you ask? Well, a small clue might be in the title of this book... Charming, surprising and hilarious, *The Boy in the Dress* is everything you would expect from the co-creator of *Little Britain*. David Walliams's beautiful novel will touch the hearts (and funny bones) of children and adults alike.

The Other Side of Truth by Beverly Naidoo

When Nigeria's corrupt military government kills their mother, twelve-year-old Sade and her brother Femi think their lives are over. Out of fear for their safety, their father, an outspoken journalist, decides to smuggle the children out of Nigeria and into London, where their uncle lives. But when they get to the cold and massive city, they find themselves lost and alone, with no one to trust and no idea when – or if – they will ever see their father again.

The Island by Armin Greder

A picture book for years 6/7/8.

The Watsons go to Birmingham by Christopher Paul Curtis

Kenny is 9 and lives with his middle-class black family, the Weird Watsons of Flint, Michigan. When Kenny's 13-year-old brother, Byron, gets to be too much trouble, they head South to Birmingham to visit Grandma, the one person who can shape him up. And they happen to be in Birmingham when Grandma's church is blown up.

Billy Elliot by Melvin Burgess

Based on the award-winning film, it tells the story of a young boy who follows his dream, against all the odds. It also provides an insight into British culture and family relationships. Easy read.

Azzi in Between by Sarah Garland

A poignant graphic novel for young children about refugees.

Refugee Boy by Benjamin Zephaniah

A book written for children or teenagers but with a simple style and language.

Working with older members of the local community

Being encouraged and having opportunities to share our personal stories is important to our sense of self and our well being. From when we are small children to when we become older members in our communities, we all have things to say and we all enjoy being listened to. Achievements need to be shared and our lives given value by others. Reflecting on the project, many of the evacuees described how being interviewed had brought back memories they hadn't even known they had forgotten.

"I never knew I had so many memories. No-one's been that interested before".

"This project has helped me put two and two together – make sense of things that have troubled me over the years".

Another described how the encouragement to share her story had brought her closer to her family, particularly a grandson who she felt *"looked at her with new eyes"*. He had seemed really excited and had said, *"Wow nan, I never heard any of that before"*.



Jean Davis and June Lum being interviewed by Year 6 children.

This resource pack is based around the stories of local people and has a relevance to local people's lives in a way that more generic Second World War resources do not.

Facilitators working with community groups e.g. WI, National Heritage, those interested in running support groups for older people and those with a more therapeutic role working with adults in residential care homes or adults with conditions such as dementia can use these resources to stimulate memory and as a catalyst for social interaction.

Starting points:

- Sitting in a circle engage the group in an informal and general discussion about families. Ask participants to pair up and share something they remember about their childhood. Prompts might be: What was school like? Did they have a best friend? What games did they play? Have they ever moved house? Were they alive in the war and evacuated?
- Ask participants to bring in photographs and artifacts and talk about them.
- Read extracts from the book or show the film to the group and consider similarities/differences to their memories.
- Use the project suitcases (available from Blue Coat C.E.). Allow participants time to browse through and enjoy each one. Themes include Childhood toys and games, Make do and mend, Food and Rationing, Living in the Countryside, Journeys and for those local to Walsall - Life at Pipewood.



Development

- If memories/stories are explored verbally make recordings that can be played back and used to encourage more detail. Some participants may want to write, draw or paint and there are paintings and poems in the project book that can be drawn on.
- Make a personal collection of memories to fit into e.g. a shoe box.
- Make a group collection to go into a larger container e.g. Suitcase. Themes for this could be Evacuation/Refugees, WW2, The 1940's, Change.
- Explore Family Trees.

Tip

Ensure that discussions are not dominated by one or two people and that anyone who wishes to speak can do so. Pair work can help.



Another Time, Another Place Community Learning Resource Pack



LOAN REQUEST SHEET 'ANOTHER TIME, ANOTHER PLACE'

Organisation.....

Address.....

Contact Person.....

Phone Numbers/s.....

Dates requested for loan of resources:

Start date..... Return date.....

Date for collecting resources or delivery from Blue Coat C.E. (A) Junior School to...

at agreed cost of.....

Transport Arrangements:

Request for Resources to be delivered by Blue Coat C.E. (A) Junior School to.....

at agreed cost of.....

Resource	Number requested	Number loaned out	Returned
Books			
DVD's			
Suitcases (see pp 3-4 for content)	Tick suitcase requested below		
1. Pipewood Evacuee Camp			
2. Pat Law – Sandhurst Evacuee camp			
3. Stella Dennant's Story – the London Blitz			
4. The Train Evacuation – Operation Pied Piper			
5. Wartime Childhood			
6. Made Do and Mend			
7. Peace			
8. Dig for Victory – Rationing			
9. The Black Out			
10. Isi Agboaye and the Biafran War			
11. Global journeys			
World War Two Wardrobe of clothes	Tick if required:		

Community Learning Resource Pack loans are subject to a handling fee of up to £10.00 depending on the amount of resources borrowed. Charges of £10.00 per item will be made for the loss of books or DVD's.

Suitcases need to be returned with all artefacts that are listed, wrapped in their packaging and in the condition they were loaned out. Payments will be required made for missing items.

Send form to: Peter Prasadam, Blue Coat C.E. (A) Junior School, Springhill Road, Walsall, WSI 2LP. Tel: 01922 720921 or email: postbox@walsallbluecoatjifederation.com / pprasadam@walsallbluecoatjifederation

USEFUL CONTACTS

1) Blue Coat C.E. (A) Junior School, Springhill Road, Walsall, WSI 2LP. Tel: 01922 720921
or E-Mail: pprasadam@walsallbluecoatjifederation.com
postbox@walsallbluecoatjifederation.com
School Website: www.walsallbluecoatjifederation.com

2) Blue Coat C.E. Academy, Birmingham Street, Walsall, West Midlands, WSI 2ND.
Tel: 01922 720558 Fax: 01922 632326
E-Mail: postbox@bluecoatacademy.org

3) CONTRIBUTORS TO LEARNING PACK

Mary Maybank: marymaybankconsult@gmail.com – Independent Language Consultant
Vicky Hanmer: st-hanmer-v@bluecoatacademy.org – Head of Humanities at Blue Coat Academy
Kate Barton: st-barton-k@bluecoatacademy.org – Head of English at Blue Coat Academy
Cath Yates: yatescath@walsall.gov.uk – Walsall Local History Centre
Vicki Stinchcombe: vickistinchcombe@gmail.com – Creative Practitioner

4) PROJECT ARTISTS

Nicky Dupays: nicky@nickydupays.com – Visual Artist/Project coordinator
Geoff Broadway: geoff.broadway@gmail.com – Film artist
Brendan Jackson: brendanjack@gmail.com – Writer/Photographer
Jane Sutcliffe: jane@metaphysique.co.uk – Dance artist
Jackey Smith: jackey14@btinternet.com – World War Two clothes designer and maker

5) Walsall Museum, Jennifer Thompson – Extensive collection of World War Two Handling collection and utility clothes. <http://cms.walsall.gov.uk>
Walsall Local History Centre – a hands on experience available for research, handling and archive skills www.walsall.gov.uk/localhistorycentre/
Wolverhampton Art Gallery – www.wolverhamptonart.org.uk/
Severn Valley Railway – www.svr.co.uk
Black Country Living Museum – www.bclm.co.uk
Imperial War Museum London and Manchester – online learning resources as well as superb exhibitions and collections. London: www.iwm.org.uk Manchester: www.iwm.org.uk

6) Names and contacts of evacuees – contact Blue Coat C.E. Junior School

7) The Evacuees Reunion Association. www.evacuees.org.uk
Tel: 01777 816166 E-Mail at: era@evacuees.org.uk
Write to: The Evacuees Reunion Association, The Mill Business Centre, Mill Hill,
Gringley on the Hill, DN10 4RA