



'careless talk' teachers pack

## INTRODUCTION

On first approaching this project, our desire was to counter the images of war that are presented to children; on television, in comics and in films - images that are glamorous, exciting or romantic. Even television news broadcasts frequently do not affect children, as they are so brief and appear so distant. We wanted to engage children emotionally, exploring the reality of war, so that they would understand what war is really like, and why people fight.

Building on the success of our last primary project, "Past Caring", we have used similar dramatic devices and an historical context - to distance the material and to provide the potential for extensive research in the community and in pre. and follow up work, giving children a 'feeling' relationship to what they are learning.

Although the context is historical, one of our chief aims is to draw out the universal questions and themes, so that children can make links with their own lives and what is happening in the world today.

During our research and exploration, the main themes that became of interest to us were : territory, prejudice, intolerance and persecution; (in the war in general, the build-up of fascism in Germany, and to some extent in people's responses to evacuation) displacement; (soldiers, evacuees, refugees, Landgirls) and the questions - Why do people fight? Why do wars occur? Should people be made to fight? What is worth fighting for? What does it mean to be brave?

We wanted to concentrate on children's perception of the war - not being able to make sense of it, or getting their ideas confused or distorted. We interviewed many people who were ten or eleven at the time of the Second World War; children from Bootle, London, Wales and Germany.

We chose to look at these themes in microcosm, focussing closely on the relationships between three children in wartime mid-Wales, in order that children will make connections with their own experience and what is happening in their lives and in the world today.

The Teachers Pack contains a selection of research material and practical suggestions for follow-up work with your class, arranged under the headings - "The Second World War", "War", and "Prejudice". We hope that it will provide some stimulating ideas for future work.

## Structure of the Day and Scenario

The day begins in the children's own classroom. Louise will be the chief facilitator of the day. She introduces the other actor/teachers. The children's research display is acknowledged. (This will be looked at more fully at the end of the day). The other three actor/teachers leave to prepare. Louise frames the story for the children - telling them it is about a brother and sister (Gethin and Lizzie Jones) who lived in the countryside in the middle of Wales during World War II with their mother Mary Jones. She shows them a photograph album of theirs which contains photos of the farm, the people in the story all with captions and dates. One of the photos is different - it has a stain on it and some foreign writing. The children speculate about what it is and why it is in the album - a mystery is set up. Louise presents the possibility of going back in time to 1939 - going inside the story as schoolchildren in the classroom of Mrs Evans in the village where Gethin and Lizzie live. She talks about being able to stop the story sometimes to look and think about things. She also talks about investigating and finding things out in the story - like detective work.

Louise then takes the children through to the 'Wartime Classroom' end of the hall where Lizzie is waiting for them.

(NOTE: the symbol /// in the left hand column indicates when the children are 'in-role' or inside the story. In the far right hand column are images of special significance that teacher's might want to use later)

PHOTOGRAPHS FROM THE FAMILY ALBUM



GETHIN AND LIZZIE



MRS. JONES





THE BARN



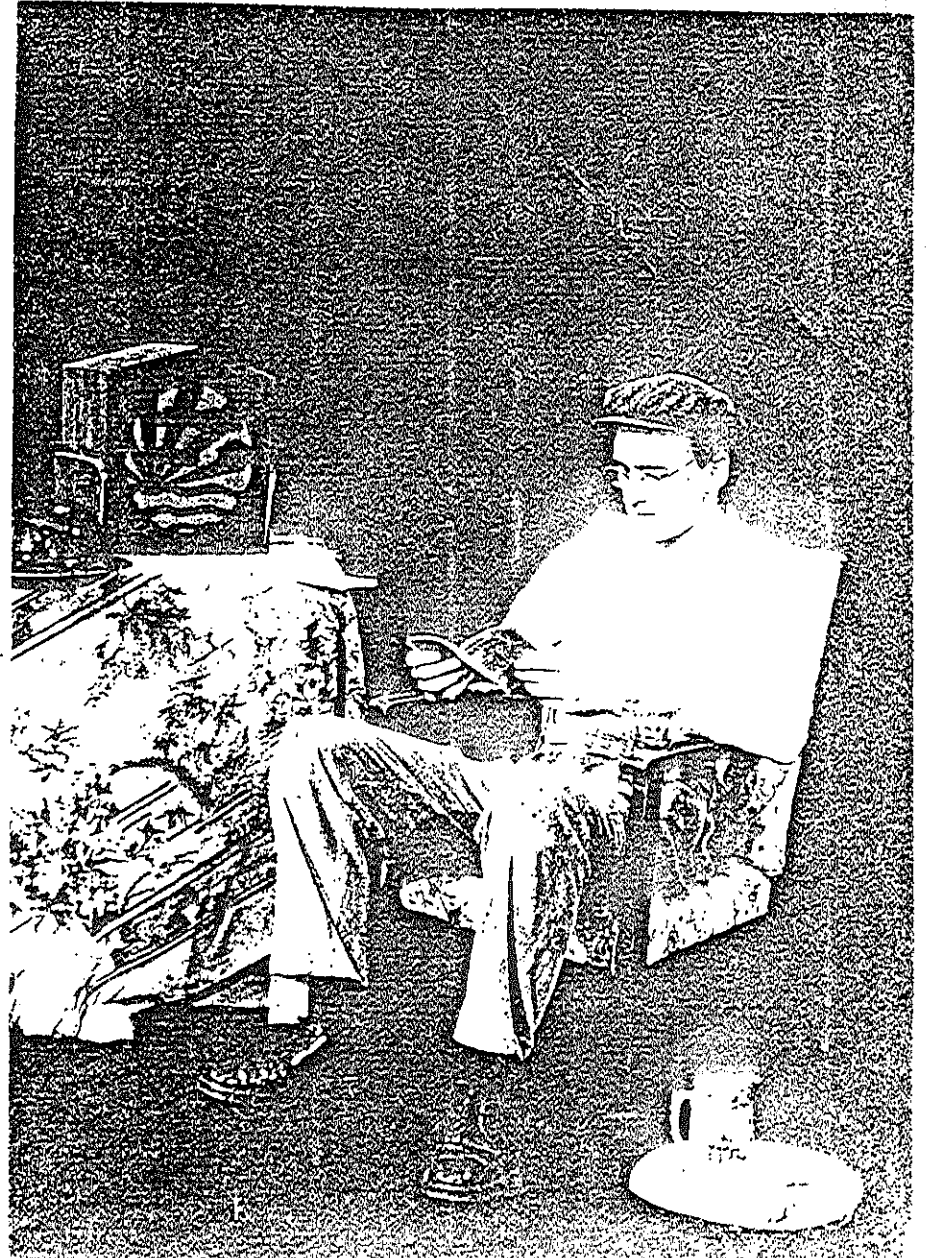
MRS. EVANS



THE GERMAN FAMILY



KATHLEEN



GRANDAD

Role/Place of Children	Action	General aim/Focus	Images
Wartime Classroom	<p>Children enter. Lizzie greets them and talks to them about holidays, † A boy called Billy who she has made a den with in her hay loft. She starts to tell them a secret about her older brother Gethin coming into school</p>	<p>To endow the children with their role - giving them the opportunity for collective story telling, bringing them into Lizzies world in a way that is feelings based and child centered</p>	<p>Thinking about dens, secrets.</p>
///	<p>Enter Mrs. Evans - she announces the date - Monday 11th September 1939 and asks a child to write this on the blackboard. Builds on collective memory work done with Lizzie about the summer holidays. Talks of announcement of war, reads extract from the newspaper. Shows map of Europe. Talks of Hitler and the Nazis. Tells of new rules they must adhere to: Gas masks and blackout precautions. Introduces propaganda slogans 'Careless Talk costs lives', 'Make do and Mend' (Questions and elaboration) What rationing will mean Talks about evacuation They listen to a radio speech by Princess Elizabeth. Talks about conscription - collective memory building about brothers and dads - Reserved occupations and volunteers. She tells them that Gethin, Lizzies brother has decided to volunteer and is coming to talk to them. Hands out flags, tamborines and practises verse of 'Onward Christian Soldiers'. Lizzie fetches Gethin from outside class.</p>	<p>To continue to affirm their role. To find out what the children know. To build the ambience.</p>	<p>Ministry of Information posters and slogans</p>
///	<p>Gethin enters. He addresses the class about his decision to volunteer. Says his mother has given her consent. Talks of uniform, shows his gun, the excitement of war. The children sing, wave flags and shake hands with Gethin, They cheer</p>	<p>To explore the glamorisation of war. How its 'appeal' is taken on and how that manifests itself. To hear from Gethin why he wants to go and fight</p>	<p>Gethin in his uniform with gun. Waving union jacks, singing, and cheering.</p>



Role/Place of Children	Action	General aim/ Focus	Images
Wartime Classroom  Observer/ Speculators	<p>Louise comes out of role and stops the story. Gethin and Lizzie freeze in DEPICTION. Louise tells the children that 'we are outside the story now'. With the children she looks at the depiction. They speculate about how Gethin and Lizzie feel. Exploration of how it felt to sing the song and shake hands with Gethin, of what it is like to say goodbye to someone you love. They remember what Gethin said about his mother giving her consent.</p>	<p>Establishes convention that the children will sometimes be outside the story. Allows them to speculate objectively about what they have just seen, heard and experienced - about parting, bravery patriotism.</p> <p>Presents thread to follow up towards looking closer at the family situation.</p>	
	<p>Carol takes over as facilitator while Louise and others prepare at the other end of hall. She repeats that we are still 'outside the story' and that we are going to look at a scene that happened a week earlier, a 'flashback' scene in the Jones' family farmhouse. The children are asked to leave the classroom and to sit on the base mat.</p>		
Basemat  Observer/ Speculators	<p>DEPICTION. The children look at a still picture of the family speculation on how Gethin looked here, Lizzie, their mother etc. Before scene starts children are asked to think about what the people feel and want while they watch. Scene is started.</p>	<p>Establishes the children in relationship to the scene as observers, speculators.</p>	<p>Mother mending the eider-down.</p>
Watching Scene 1 <u>Flashback</u> to the farmhouse	<p>Family relationships are seen. Father is dead. Pressure on Gethin to fulfil that role in household but still sometimes treated as a child by his mother. Sibling teasing between Gethin and Lizzie but also affection and support. Gethin announces his intention to volunteer. Friction. Mother argues he is too young, can stay in reserved occupation, important role on farm.</p>	<p>States the task.</p> <p>The scene is placed after the more formal 'public' experience of Gethin and Lizzie in the classroom - but has actually happened 'Before'. Enables the children to embark on a deeper, relative understanding of the wants and needs of Gethin, his mother and Lizzie.</p>	

Role/Place  
of Children

Action

General aim/  
Focus

Images.

Base mat  
watching.  
Scene 1

Accuses him of deserting them. Gethin says he is defending his country but also shows it is peer group pressure to be 'like the other lads' Lizzie supports him by talking about what she has heard on the radio and from Gethin about Hitler and the nazis. His mother fears that he'll be killed.

They see the component feelings, thoughts that make up someones attitude to something.

Think of Gethin in a gang of lads.

pause for  
observing/  
speculating

Gethin, Lizzie and Mrs Jones freeze in DEPICTION

Carol and the children look at the picture now. Speculate how Gethin and his mother feel. Repeat some of the mothers words about duty and selfishness. Starts the story to see what happens next.

Enable the children to consider each attitude.

Resume  
watching  
rest of  
Scene 1

Gethin's mother speaks from experience about how many boys were killed in the first war. Reminds him that he will have to kill. Gethin spurred on by Lizzie talks about the threat of Invasion. His mother asks Lizzie what she thinks about him going. Lizzie thinks he should go, but doesn't want him to be killed. Gethin's mother gives her consent but not her blessing. She sends Lizzie to bed saying she wants to talk to Gethin  
DEPICTION.

The children watch and hear additional weight to each argument.

Lizzie is placed with a dilemma.

Lizzie rests her head on Gethin's arm for comfort.

Carol and the children speculate about whether Gethin's mother was right to try and stop him going and talk about how Lizzie feels. They explore what Gethin's mother went on to talk to him about. (Bearing in mind we already know he did join up) and what the household will be like without him

Speculation about who is right. Are they both? Lizzie's decision.

Consideration of life at home without someone. Another consequence of war - the disruption.

Role/Place of Children	Action	General aim/Focus	Images
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Base mat	<p>Carol tells the children that after the break we will see what happens when a stranger comes into the story at Lizzies farm.</p> <p>Children are told that after the break they will be back in Mrs. Evan's classroom and it will be a few months after Gethin has gone to fight.</p>		
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MORNING BREAK.

Wartime Classroom	<p>Children return from break and sit down in the wartime classroom again. The date (13th May 1940) is written on the board. Mrs Evans tells the class about the imminent arrival of a Bootle evacuee Kathleen O'Connor. She then talks with the children about Neville Chamberlains resignation., and about Winston Churchill (Radio extract of Churchill speech). Children say a prayer with Mrs Evans for the new leader and the soldiers fighting. This is interupted by Kathleen's arrival. Mrs. Evans introduces her to the class.</p>	To re-endow the children with their role.	
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Observer/Speculators	<p>Louise comes out of role and invites the children, outside the story to look at a DEPICTION of Kathleen. They speculate on what sort of person she is, how she is feeling. Look at things we can see on her - rosery, label, her clothes. Think of questions the children in Mrs Evans class might ask her. Louise and the Children go back into role as Mrs Evans and the class and start the story up again.</p>	Gives children an opportunity to look at Kathleen and think about her situation. Another example of the disruption of the war. She is a stranger different.	
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	<p>The children, in-role, ask questions to which Kathleen . responds. Mrs. Evans tells Kathleen that she will be staying at Lizzie's house. Mrs. Evans leaves the classroom to see the headmaster. Lizzie and Kathleen talk in a way that is curious</p>	To enable the children to see and participate in a relationship between the two girls that is about territory and identity, class environment. For them to have the experience of being all on one side	
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Role/Place  
of Children

Action

General aim/  
Focus

Images

Wartime  
Classroom

///

///

about each other but self-protective and competitive. The other children are involved as Kathleen asks questions.

confronting a lone outsider but one who challenges them about what they are. Displacement.

Base mat

Observer/  
Speculators

Mrs. Evans returns and asks Kathleen to write her name on the board. Kathleen is reluctant to and answers back. Mrs. Evans insists and Kathleen reacts angrily and runs out.

We see Kathleen run to the other area. She sits crying and takes out a watch from her coat. DEPICTION. Louise and children come out of role and sit on the base-mat to look at Kathleen. They speculate about why she reacted the way she did. What the watch means to her. Louise asks the children whether they would be interested in finding out about those things. She tells them that they can watch a flashback scene in Kathleen's Grandad's house in Liverpool before she left.

To explore further about differences between people - educational, class manners - how people behave. To speculate about why people sometimes behave contrary to their feelings.

Kathy holding watch.

Watching  
Scene 2

Flashback  
to Liver-  
pool

Kathy's grandad's house in Liverpool. Kathy has come to visit her Grandad. She makes some tea - he sees she has brought her belongings. She tells him she has got away from all the disruption and arguments about the war at home. She reveals that she is frightened about going away to Wales and that the reasons or advantages haven't been explained to her. Her Grandad reassures her allaying most of her doubts.

We learn more about Kathy, her background and her relationship with her Grandad. The children are enabled to see her behaviour in context.

DEPICTION



Role/Place  
of Children

Action

General aim/  
Focus

Images

Base mat  
pause for  
observing/  
speculating

Louise and the children talk about how different Kathy is with her Grandad. They compare this adult/child relationship with that of Mrs Evans and the children in the classroom. They explore the feelings about going to strange places - talk about prejudice. Starts scene again.

Resume  
watching  
rest of  
Scene 2

Kathy and her Grandad talk about war. He tells her about the first war. He talks about Hitler being a bad weed that has to be got rid of. Somethings you have to fight for. He asks Kathy to look after his watch for him.

To hear a perspective on fighting from an experienced man. The comparison with the first world war. His perspective is one of an experienced ex-soldier living in *urban environment*.

His tin  
helmet on  
the table

Bad weeds  
in a garden  
His watch

Louise and the children talk about how Grandad feels about the war and whether this is different to Gethins attitude. They explore what he meant about Hitler. They speculate as to the real reason he gave her the watch,

The other actor/teachers leave and Louise speculates with the children about what will happen as Kathy stays with Lizzie. They talk about what its-like if a stranger comes to stay. The children are released for lunch.

#### LUNCH BREAK

The children return from lunch into their own classroom. Louise tells them that it will be a month after Kathy has come to stay. They speculate about Gethin. The children then go to Mrs Evan's class in the hall.

Wartime  
Classroom

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Mrs. Evans tells the children the date June 4th 1940. She tells them about the evacuation of Dunkirk. Each of the children is given a sweet (Mrs. Evans has saved up her sweet ration). Mrs. Evans remarks on Kathy's appearance - new cardigan, shoes, rosier cheeks. They listen to a radio broadcast about Dunkirk. Mrs. Evans tells them about the bells being silenced except on invasion. Class is dismissed. Kathleen is given a letter from Liverpool Mrs. Evans says perhaps one could get Lizzies mam to read it for her.

Re-cap background.

Focus on the public news about the war.

Role/Place of children	Action	General aim/ Focus	Images
Base mat Watching <u>Scene 3</u> The Barn Loft	The Barn loft. Louise and the children come out of role and sit on the base mat to watch Kathy. Kathy sits in the barn loft trying to read the letter. She hears Lizzie and Billy and runs out to get them leaving the letter in the barn.		
Pause to read letter	The children outside of the story read the letter while Kathy is out of the barn. It says that her Grandad has been killed in an air raid. They speculate about what will happen next. We hear Kathy's voice and letter is returned to its place.	Children have priveleged knowledge about letter which will enable them to view what follows in a fuller way.	
Resume watching	Kathy returns to the barn loft followed by Lizzie & Billy. They play teasingly - with loyalties fluctuating between the three.  Kathy doesn't say anything about the letter but wants to ask Lizzie to read it. They play blind mans buff Kathy is blindfolded - the game develops into something more taunting		Kathy blindfolded
Pause	DEPICTION  Kathy gets angry. They find the letter and tease her pretending its gone. When Lizzie reads it out she realises what it says. Kathy collapses in tears. Billy decides to leave. Lizzie stays. She tells Kathy about her dad. They come to understand each other.	Speculation on what is happening and why. Teasing about difference - prejudice?	
Pause for observing/ speculating	DEPICTION		Lizzie comforting Kathy. Kathy holding watch.

Louise and the children speculate about why Lizzie stayed and why Billy went. What would we have done? Louise starts the story again to see what happens next.

Kathy and Lizzie have decided to write a goodbye letter/prayer to Kathy's Grandad. They decide to invite their classmates to help them.

Role/Place of children	Action	General aim/Focus	Images
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Pause

DEPICTION

Louise asks the children whether they would like to help Kathy with the letter. They are endowed with their role as the children from Miss Evan's class who have come up to the barn-loft.

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Kathy welcomes the children and tells them that she needs their help in writing the letter to her grandad. She takes their suggestions and Lizzie writes them down. They close their eyes while Lizzie reads the letter/prayer. Kathy thanks them

To enable the children to participate in someone else's need to express thoughts and feelings about someone they loved. For them to direct their own feelings of sadness into the making of the letter. For them to recognize this loss as a personalized consequence of war.

The children come out of role and Louise talks to them about the letter/prayer.

BREAK

The children come back into the space and sit with Louise on the base mat. They are told by Louise that it is about two weeks later. She reminds them about what they have heard on the wireless in Miss Evan's class about the soldiers coming home after Dunkirk. Gethin is coming home. The family have had a telegram. The children and Louise speculate about how Lizzie, Mrs Jones and Kathleen must be feeling. Louise tells the children that she will come back and sit with them after that. She asks them to stay where they are and watch the story.

Base mat watching scene 4

The table in the Jones' house is set with tablecloth and the best tea things. There are flags and bunting. Mrs Jones, Lizzie and Kathy finish off the preparations. They are excited about Gethin's return. As he appears outside, the girls hide with a cake Lizzie has made. Gethin and his mam see and talk to each other. There have been changes since he left. The girls come in with the cake. Mrs. Jones has to go out to meet the egg van.

Anticipation after separation. The changes war has brought to the farm. The flags The tea things.

Awkwardness after separation. The changes war has brought to the farm.

(Louise re-joins the children watching)

Kathy and Lizzie want to know more about the war from Gethin. Gethin does not say very much.

Eagerness to know the reality after so many stories and images. Gethin's difficulty in coping with their questions.

Role/Place of children	Action	General aim/ Focus	Images
	<p>Lizzie wants Gethin to read her story about the war. They argue. He shouts at her. She runs out. Kathleen is angry with Gethin for upsetting Lizzie and 'spoiling' the day. Gethin reads the story. It is not 'how it was'. Gethin shows Kathy a photo. It has blood on. He tells how he shot a German at point blank range when they were hiding in a barn in France. Kathy feels strongly that he has to fight and kill because the Nazis will come to Britain. They killed her Grandad. Is he a coward. He shows it isn't easy. He speculates about the life of a man he shot. He feels he has lost something and that no-one can understand.</p>	<p>The conflict of needs Gethin's &amp; Lizzie's. Blaming for not being the way you want/expect.</p> <p>Reality of war experience contrasting with Gethin's previous excitement.</p> <p>Arguments about fighting against the Nazis.</p>	<p>The book thrown on the ground.</p> <p>The photo</p>

Louise stops the story.

Louise and the children talk about what has just happened. They talk about why Gethin is behaving the way he is, about what it is he feels is missing. Louise asks them whether they think they could talk to Lizzie and explain to her what has happened to her brother. The children are empowered by Louise to decide together how to tell Lizzie. Lizzie returns into the space and they talk to her about Gethin. She asks them what she could do or say.

Lizzie goes back into the story. Gethin comes back. Lizzie uses what she has talked about with the children to talk to him.

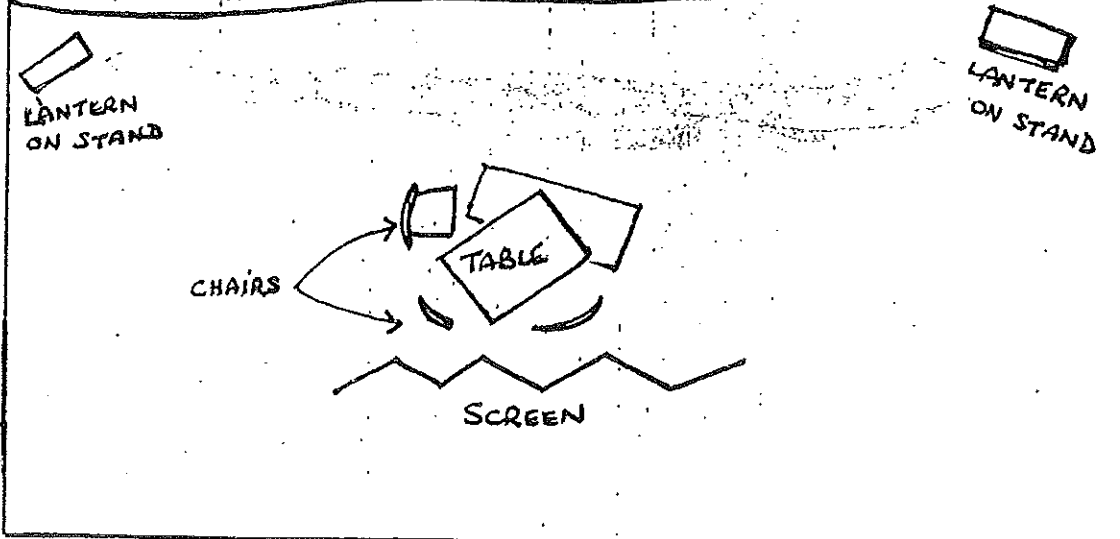
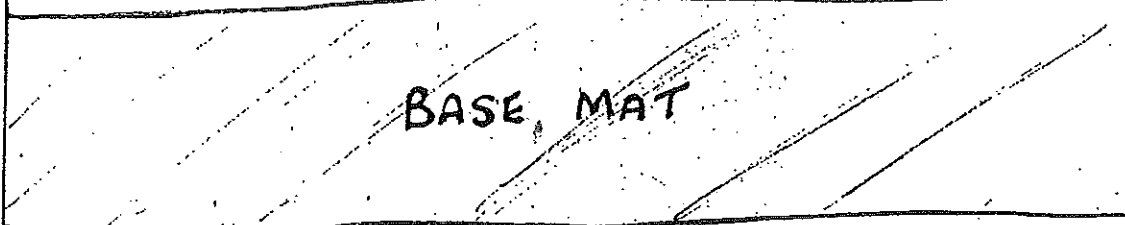
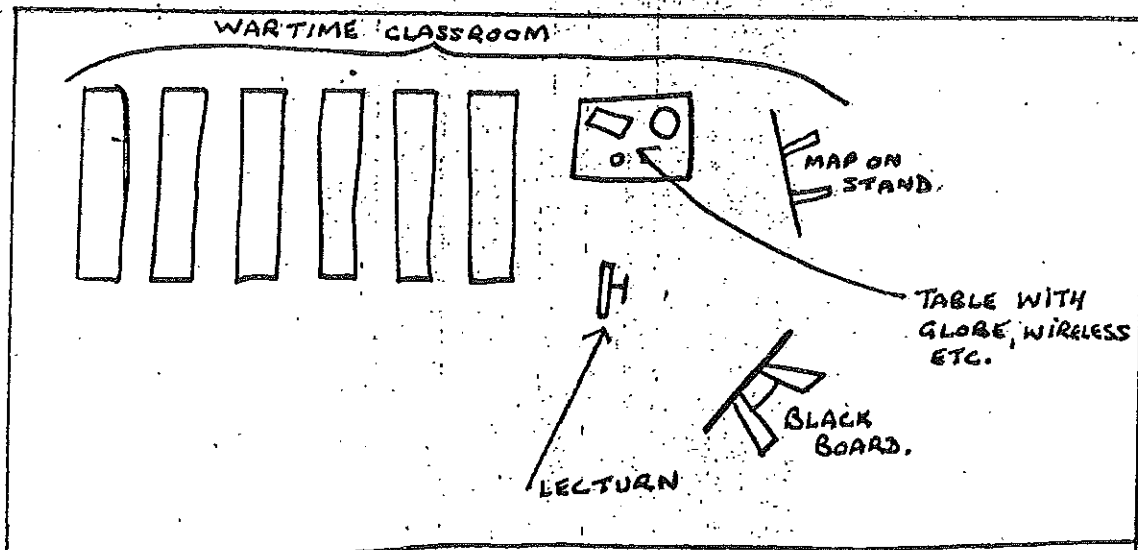
Louise stops the story.

Louise and the children talk about the story and how the people have changed from the beginning and what the people might have learned.

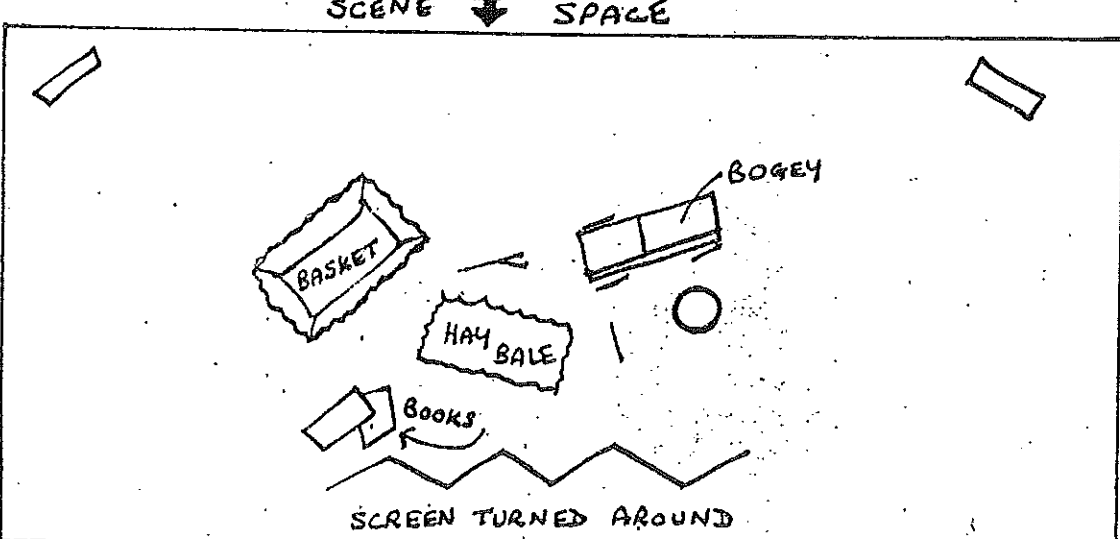
The day ends and team talk to the children about the story. They look at their display and talk about who they talked to and borrowed the things from. They say goodbye.



GROUND-PLAN FOR "CARELESS TALK"



MORNING  
 ↙  
 FARMHOUSE  
 AND GRANDAD'S  
 HOUSE.



AFTERNOON  
 ↙  
 THE DEN IN  
 THE BARN LOFT.

# Prejudice



"I was 12 when I left Germany - just before the war started. This was my passport out of Germany. I knew what was going on, in 1938 they had one of the big acts against the Jewish community, vast numbers of people were arrested and sent to concentration camps at that time the office of the welfare organisation was smashed to pieces, so all the phone calls came to our flat, all day long we were answering the phone; you also saw things in the streets, places being smashed up, people beaten up. When Hitler used to speak in the big stadium, every radio shop was encouraged, perhaps compelled I don't know, to put a loudspeaker outside the shop going at maximum decibels, to make sure that everyone heard what Hitler had to say. He ranted and raved against all the groups that he hated. I saw people who'd come back from concentration camps, before the war, and I knew that they were completely broken people. They were kept there for so many weeks or so many months. Their hair was shaved off; they kept bursting into tears for no reason they'd suddenly collapse, I suppose from what they'd seen.

Children in the schools were taught what dangerous people Jews were. I had to leave the state school I went to quite early on. Coming back from school sometimes, people from the state school recognised me and started chasing, throwing stones, saying "dirty Jew", I sometimes came home bleeding from that sort of thing. They were not discouraged from doing that they were actively encouraged.

All that is why my parents wanted me to come out. I had a brother as well. I came out in August 1939, my brother was going to come in October, but of course it was too late.

When the war started there was a real risk that I wouldn't see my parents again. I was physically sick nearly everyday in the first two or three months because of that. I was so worried about it. I felt very well looked after, but I felt very distressed that they didn't allow me to see the newspapers, I think that they thought that they were protecting me from the nasty things that were going on, but before that I'd been in the thick of it and I knew.

There were of course some anti-Jewish, anti-German boys in the school, one or two, but it wasn't deepseated, it had obviously been imposed on them by adults, because when we got to know each other it disappeared, they forgot about it.

In 1941 I had a message from my father, sent via the Red Cross :  
 "For your wishes thank you very much, Nobody's ill here, We hope the new year will be nicer than the old one was," he'd made a little rhyme out of it. In 1942 they'd been taken to a camp. That's all I knew."  
 He never saw his parents or his brother again.

PREJUDICE

Quotations from the play

Kathy : "They'll laugh at me because I'm different to them and I'll sound funny. Like the Jew boy -"

Grandad : "Jewish boy."

Kathy : "Like the Jewish boy that came to our school from Germany, everyone laughed at him and picked on him because he was different and couldn't talk properly."

Grandad : "Did you pick on him?"

Kathy : "No... just a bit. Only because everyone else did."

Kathy : "You pigs! You Nazis! You're just like them you are!"

Lizzie : "If you're going to live round here, you'll have to talk like us."

## PRACTICAL WORK

"A cousin of mine went to an internment camp, then managed to get a job as an inspector at Napier Aircraft, making aircraft engines for Spitfires, it was in Liverpool. One of the other inspectors was Welsh. There was a certain amount of anti feeling because my cousin was foreign, and the Welsh chappie came up to him and said - "I can understand exactly how you feel, I'm also treated like a foreigner here." Everybody's a foreigner somewhere."

"At the time, Jews were the convenient scapegoat, like today people tend to blame things on other kinds of immigrants or coloureds."

What is a scapegoat? Why do people need scapegoats?

Divide the class into groups of three, A, B and C. First (in jibberish) A and B pick on C - making fun of them, criticising how they look, behave, talk, gradually getting more serious, until they are really bullying. Stop the exercise and change to B and C bullying A, then B and C attacking A.

How did it feel to be picked on? How did it feel to be the one bullying? What was the best way of dealing with the bullies? How do you know when "teasing" has gone too far?

How do you feel about people who are different? Curious, suspicious? Think of the people who are different to ourselves - people of another colour, who have different religious beliefs, people who are disabled, tramps or gypsies. How do we know what these people are like? Ask the children to build up a picture of one of these people (someone that they don't normally meet or talk to). The teacher takes on the characteristics that are suggested - first of all as a still picture. Allow all the children's misconceptions to arise. Push them to think about what they actually know. Where do they get their information from? They are allowed to ask this person three questions. The teacher answers naturalistically in role. Was the person the same as they'd thought he/she would be? How did this person view them and the questions they'd asked? Ask the children to put themselves in this character's shoes.. write a "day in the life".

Write a story entitled - "How my enemy became my friend."

Ask the children to write the story - "The Day I'll Never Forget." You are a German living in Berlin in the years leading up to the war. One night you hear a shop window breaking, you look out of the window into the dark street, and see the Jewish family who live next door being dragged out of their house and beaten up...

There are further exercises in the section - Teaching About Prejudice.

"I remember the pubs in Builth Wells would have "black" nights and "white" nights, for the American soldiers. You couldn't have them both in the pub at the same time, they would fight each other."



EAST AND WEST - Discussion Questions

The world is very often seen as a struggle between "east" and "west" - what does this mean?

Britain and America are allies ("friends") in the west, the Soviet Union is seen as the enemy in the east. But during the Second World War Britain, America and the Soviet Union were all allies, fighting against Germany. Why do you think this has changed? What has made the Soviet Union "the enemy"? Do you think the "friendships" will change again?

What sort of picture do you have in your mind about what Russia is like? How do you imagine Russian people to be? Do you think they are very much like us, or very different? Where do you get these ideas from? Do you think they are true? How do you think Russian children feel about us?

Do you think nuclear war between the east and west is likely? Why?/ Why not

Surveys have recently been conducted amongst schoolchildren aged 10-16 in Britain and the Soviet Union asking them some of these questions.

In one survey questionnaires found that British schoolchildren's view of the Russian people was "cold, hardworking, not much sense of humour." 55% said they thought Russians were aggressive and couldn't be trusted. 48% thought nuclear war was likely, 38% thought it unlikely.

In 1984 when Russian children were asked about nuclear war, 11.8% thought it likely, 54.5% thought it unlikely.

In 1986 results were very different. 31% thought a war was likely, 58% were uncertain, 10% thought it unlikely.

## QUESTIONS ARISING FROM 'CARELESS TALK'

### Gethin's send off and the Farmhouse

I wonder what Gethin feels about being in uniform?

What do you think makes someone feel proud?

What is it that makes someone want to go and fight for their country?

How did it make you feel singing the song and shaking hands with Gethin?

Gethin's mother said 'this valley is your country.' I wonder what she meant by that?/Why did Gethin want to go and fight?

She said 'It's not your war Gethin'. I wonder what she meant by that?

How do you think Lizzie felt when Gethin's mum asked her if Gethin should go?

At the end when Gethin's mum said she wanted to talk to Gethin, I wonder what she was going to say?

What will it be like with just Lizzie and her mother at home?

How will it be different?

### Kathleen and Grandad

What sort of man do you think Grandad is?

Do you think he feels differently about the war to how Gethin feels about it?

I wonder what he meant about Hitler being a bad weed that had to be got rid of?

If Kathleen couldn't write her name why didn't she say so?

What makes people frightened of going to strange places?

She seems different here doesn't she? I wonder why people are different in their own houses?

What do you think are the reasons for getting picked on?

I wonder why people think it's alright to pick on someone just because everyone else does it?

What do you think you'd feel about a stranger coming to your house?

What would be the things that would worry you?

### The barn - Kathleen has her letter read. Billy and Lizzie

I wonder how Kathleen will feel about the war now that her Grandad has been killed?

Why are Lizzie and Billy taunting Kathy?

Do you think they are enjoying it. Why?

Why do people enjoy taunting each other?

I wonder, do you think that people only behave like this when they are children?

They keep on about Kathy being a Catholic, I wonder why?

What was it, do you think, that made Lizzie stay and comfort Kathy?

What was it that made Billy leave?

I wonder what we would have done in that situation?

Gethin in the Barn

What should Gethin do?

Should he go back?

Should they tell mam?

Do you think that he should have to fight?

What do you think that he's learnt?

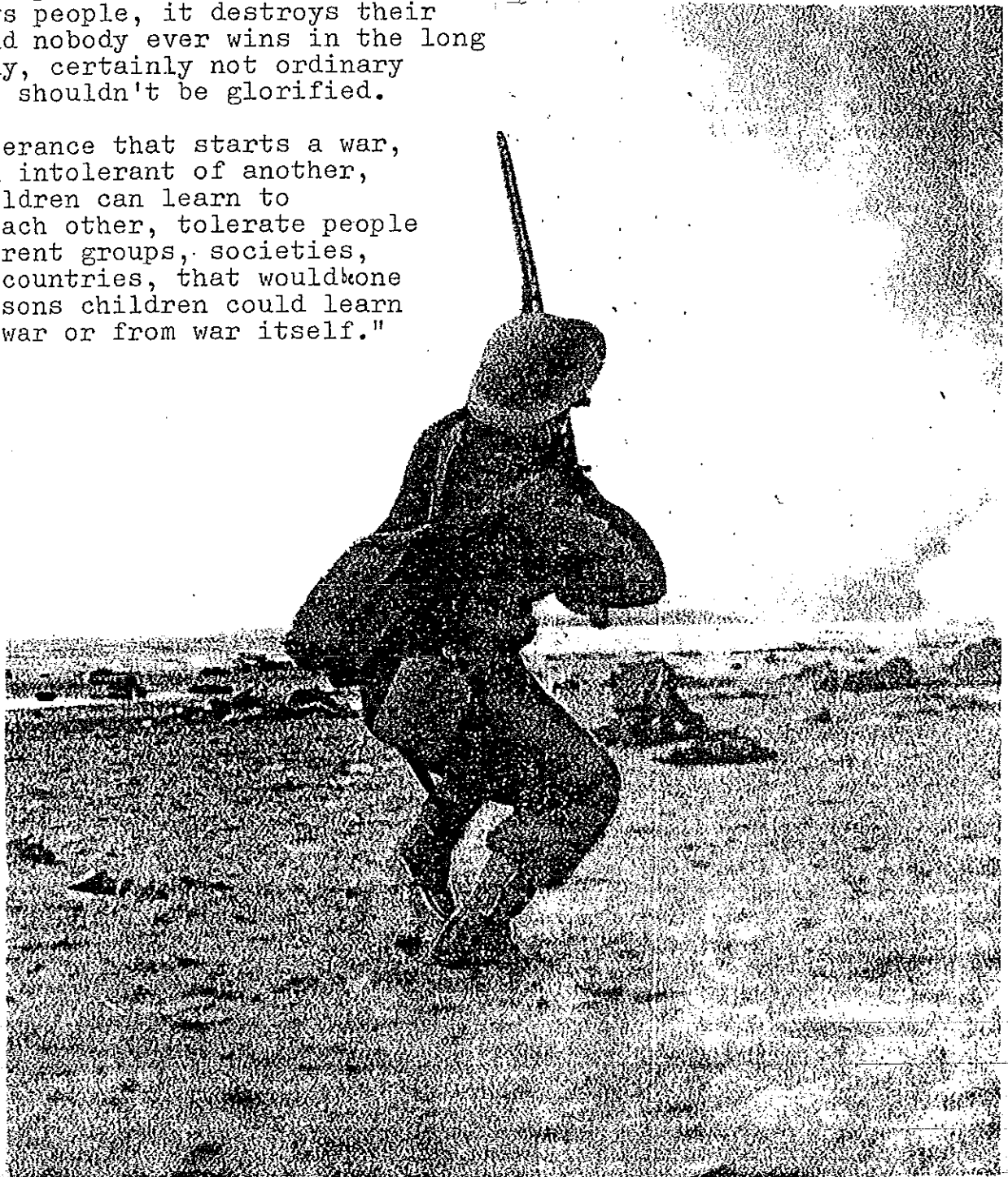
# WAR

"All at once some German planes came over (we were still in the water at that time) and started dropping bombs on the beach, and they must have hit a petrol dump, and all at once this petrol dump went up. We could hear screaming above the noise of the anti-aircraft guns and the shells from the ships, we could hear this screaming, and I looked at the beach and saw men running into the water, burning, they'd got covered in this exploding petrol. I think I began to cry, I think I started asking for my mam.

When we got on the beach we saw all these squaddies that had been burnt to death, all like black crisps, there were about thirty of them. I didn't know what to do. I was everso frightened, I do know I was everso frightened.. in case that might happen to me..

Alot of people think war's like a game. War's awful, it's terrible. You'd see little dead babies, their mothers still there holding them, and you'd think - this isn't war, it's madness. And that's what war is, it's complete madness, it destroys people, it destroys their dignity and nobody ever wins in the long run, nobody, certainly not ordinary people. It shouldn't be glorified.

It's intolerance that starts a war, one nation intolerant of another, and if children can learn to tolerate each other, tolerate people from different groups, societies, different countries, that would be one of the lessons children could learn from this war or from war itself."





## WAR

### Quotations from the play

Gethin : "If I'd killed that German and it wasn't a war I'd be a murderer."

Kathy : "But it is a war and he had a gun."

Kathy : "Why do we have a war Grandad?"

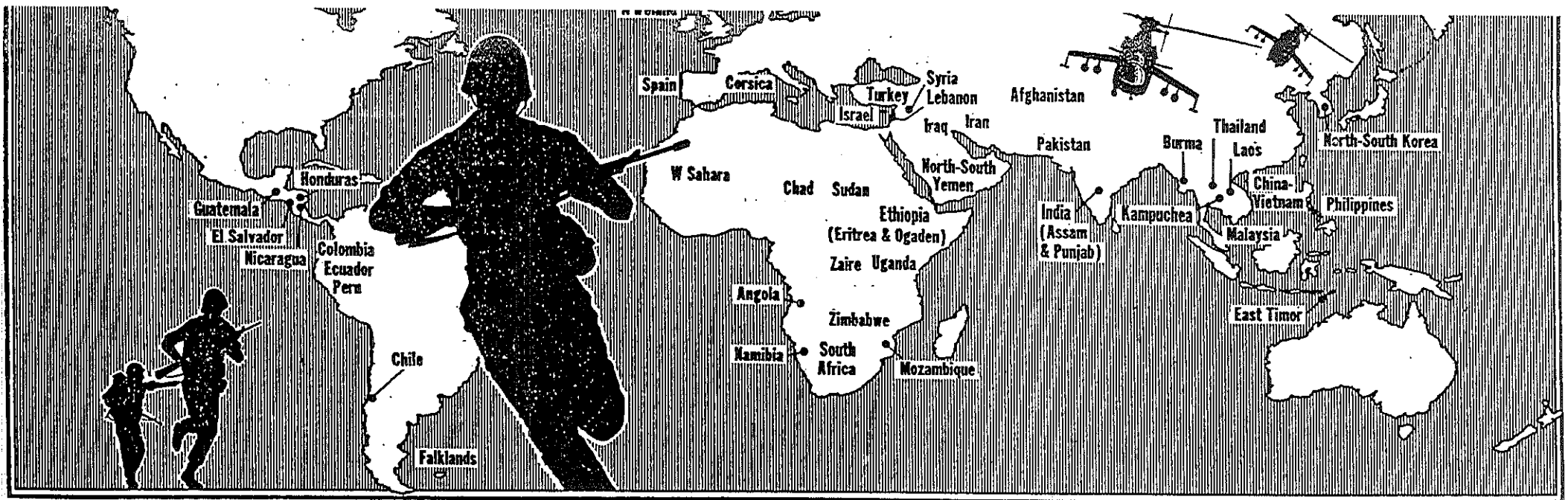
Grandad : "Sometimes people get greedy, they want more than they've got and they start to bully people to get it."

Gethin : "I shot him. Close up. Never seen what it does before."

Gethin : "I've just come home."

Kathy : "You can't. It's the war.. you can't come home. You've got to do your duty. You're a deserter.. they shoot deserters."

Gethin : "I wasn't scared. I don't care if you believe me or not. I wasn't.. it's a fact. I didn't know where I was, where my company were. I was so tired.. hungry.. I walked into a barn.. there was a man in there.. he had a different uniform on, but he was the same. I shot him.. before he got to me."



# Wars of the world

Since the end of the Second World War in 1945 30 million people have died in wars around the world. There have been over 100 wars since 1945 and there are over 4 million people fighting in wars now. Most of these wars are in the Third World but are supported directly or indirectly by the super-powers, Russia and America. Defense is costing the world vast sums of money - Britain spent £1 a billion last year on "Fortress Falklands", to protect 2,000 people, the USSR spends 15% of its budget on defense. Look at some of these wars in more detail with the class, how have they started? Over a desire for more power or more land? Through religious differences? Because of different political ideas? To protect countries who are friendly/ weaken countries who are unfriendly to our beliefs?

Is there anything that can be done to stop wars happening? Examine such organisations as the United Nations and what it is trying to achieve.

Talk about what has recently occurred in Libya. Examine the action of the Reagan administration and the reasons for this - to demonstrate a strong stand against terrorism in order to illiminate it. Examine the results of this action - innocent people were killed in the process, terrorism may be stepped up in retaliation. Do you think the Americans were right to do what they did? Was Britain right to help them? Were there any alternatives? What did other countries think? (One day you will be voting and you will have to decide).

## "CO-OPERATION" DURING THE FIRST WORLD WAR

Dr. Richard Dawkins in the Horizon programme "Nice Guys Finish First."

The First World War is the last place where you'd expect to find co-operation between opposing armies. And yet that's exactly what happened. Non-aggression pacts (co-operation) broke out like a disease (or that's how the generals saw it) up and down the front lines. The special feature of this trench warfare that made cooperation possible was the very fact that it was entrenched.

In 1915 the war in the trenches got quite literally bogged down. Informal verbal truces were often arranged to effect repairs. The most poignant of those verbal truces occurred at Christmas time in 1915. (See Grandad's story)

Such overt truces were too easily spotted and squashed so the warfare became ritualised. Cannonades were sometimes aimed to fall out of harm's way, they were signalling peace. Snipers could shoot to miss as easily as they could aim to hit, and machine gunners sometimes elected to fire high and wide. This benign warfare was understood and reciprocated by the other side. Sharpshooters on both sides often demonstrated their prowess with feats of target practice over each others heads - they were showing their ability to punish truce breaking severely. "Live and let live" was winning out over "Get them before they get you." It allowed countless soldiers on both sides very long periods of peaceful co-existence where they could try and make the best of a bad lot.

This "live and let live" system was so rampant and effective, the "disease of peace" so widespread during the first two years of the war, that the generals had to act. They re-wrote their battle tactics to place the emphasis on random, sporadic raids; nothing could be more calculated to spoil the trust that had been built up.

GRANDAD'S STORY This is one of the stories Kathleen's Grandad used to tell her.

"We were in our trenches, and across the mud the Germans were in theirs.. it was Christmas morning, early, there was a light mist just above the ground.. We were all sat around, feeling sorry for ourselves, looking at pictures of our families, thinking of home, cold, damp, scared, some Christmas eh?

It started in the German trenches.. suddenly we could hear them singing a Christmas carol.. Silent night, Holy night, all is calm, all is bright (in German of course), but it meant the same.. Some of our lads started to join in, then some brave Germans got out of their trenches with white flags, no guns, they started walking towards us.. shouting "Hey Tommy" (that's what they used to call the British soldiers) "Hey Tommy!" Some of us lads got out, no guns, walked towards them, we met in the middle.. and shook hands.. Merry Christmas, Merry Christmas.. we swapped cigarettes, gave each other cake if we had any, showed each other photographs of our families. We were all out in the middle.. some lads started playing football - Britain versus Germany, hundred a side - some lads started arguing about who was right and who was wrong in the war.. we were talking, sorting it out. Then someone in the British trenches, officers, they had their jobs to do, we were there to fight a war, not have a party.. they opened fire, on all of us in the middle, British and Germans. We scattered, ran back to our trenches, picked up our guns, and stared at each other across the mud. They had to remind us that we were there to kill each other."

## PRACTICAL WORK

### Censors

Divide the children into two groups. Half of them are soldiers at war, writing letters home to their loved ones. Where would they be? How would they be feeling? What would they want to say? Take the other half of the class to one side. They are a group of expert military censors, and they will need to read the letters to check that no useful information has been given away, in case the letters get into enemy hands. As the first half of the class write, gradually put the others into role. What kind of a person is a censor? (Someone who reads very carefully, someone who reads between the lines). What sort of information would be useful to the enemy? So that's the sort of thing you are looking for. Where are you working? Have you read many letters today? You must black out completely anything that could be dangerous..

See how the letters look when they arrive home.

### What would you fight for?

Have a discussion / debate with the class around this question. When would they be willing to fight for their country? In the Second World War? In the Falklands War? Never? What would they be fighting for? What would they fight for in their own lives? To defend their family, protect their brothers and sisters, or friends? A conscientious objector is someone who refuses to fight because they see killing as morally wrong. Should people have the right to say No to conscription? What would happen if everyone refused to fight?

### Continue the story -

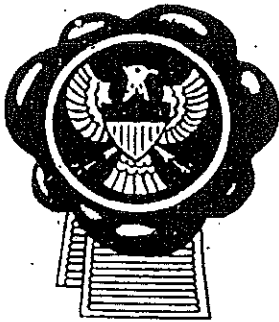
"I was in the middle of the battleground, shells were exploding all around me, I didn't know where I was. I couldn't work out where the enemy line was, I couldn't find my unit, it was all so chaotic, so noisy. I was so tired my legs were shaking, I couldn't run a step further. I jumped into a trench and crouched down in the mud with my gun. Suddenly I realised I was not alone. I looked up. Five feet away from me was a soldier, crouching in the mud with his gun..  
.... a German soldier..."

### Co-operation Exercise

Choose two children of about the same size from the class. Tie them together at the wrist and ask them to stand in the middle of the hall. At each end of the hall is a Twix bar, one child has to get their Twix from one end, the other child has to get theirs from the opposite end. "You have thirty seconds. Go!" See what happens. (NB. Don't mention the word co-operation, see if it comes naturally! It hardly ever does in this exercise!) If there has been a stalemate, point out that it would have been possible to get both bars in 30 seconds

# The Atlantic Charter

1. Britain and the United States seek no territorial or other aggrandizement.
2. No territorial changes that do not accord with the freely expressed wishes of the peoples concerned.
3. Respect for the right of all peoples to choose their own form of Government and restoration of sovereign rights and self-government to those forcibly deprived of them.
4. They will endeavour, with due respect for their existing obligations, to further the enjoyment by all States, great or small, victor or vanquished, of access, on equal terms, to the trade and to the raw materials of the world which are needed for their prosperity.
5. Full collaboration among nations in the economic field aimed at improved labour standards, economic advancement and social security.
6. After the final destruction of the Nazi tyranny, they hope to see established a peace which will afford to all nations the means of dwelling in safety within their own boundaries and which will afford assurance that all the men in all the lands may live out their lives in freedom from fear and want.
7. Freedom of the seas for all nations.
8. Abandonment of the use of force, and disarmament of nations which threaten, or may threaten aggression outside of their frontiers pending establishment of a wider and permanent system of general security.



In August 1941 Churchill met Roosevelt at Placentia Bay, Newfoundland, where they drew up the Joint Declaration on War Aims whose eight points were known as the Atlantic Charter. The reference to social security was said to have been included only after pressure from Ernest Bevin.

Have Britain and the United States realised the aims of this Charter since 1941?

Which are the most difficult to achieve? Why?



Look at these pictures of soldiers from a comic. Did Gethin Jones look like this?

What sort of a picture of war is shown in these comics? Do you think war is like that?

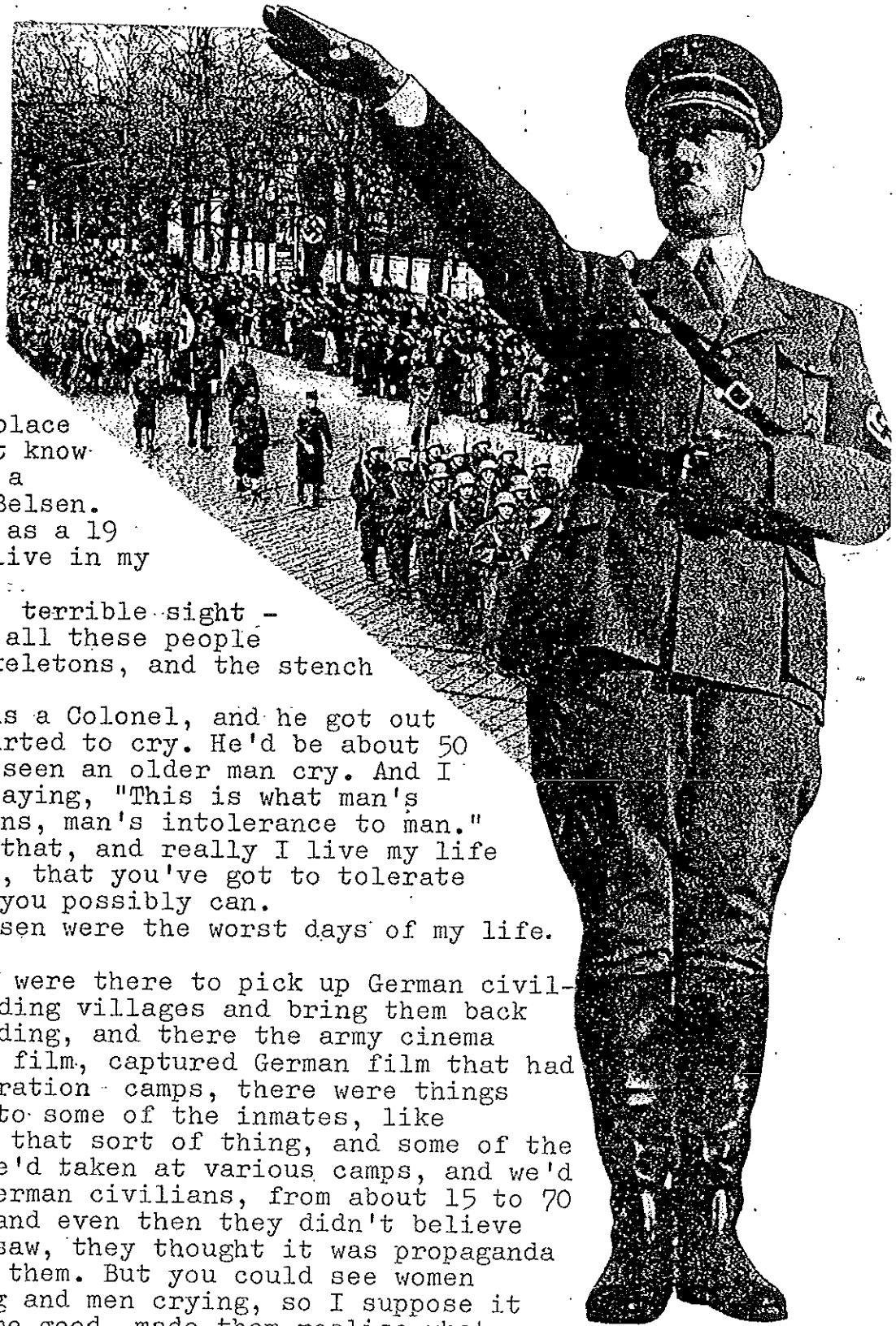
If you think comics show a different picture of what war is like, why do you think they do this?



### "HEROES"

What is a hero?  
What sort of qualities does a hero have to have?  
What sort of thing does a hero do?  
Was Gethin Jones a hero?  
Do you know any heroes in your own life?  
Or are they mainly to be found during a war, or in a comic book or TV story?  
Could you be a hero?

# the second world war



"We went to a small place in Germany, we didn't know where it was, it was a concentration camp. Belsen. And what I saw there as a 19 year old youth will live in my memory forever.

We saw this terrible, terrible sight - all these bodies and all these people walking about like skeletons, and the stench was terrible.

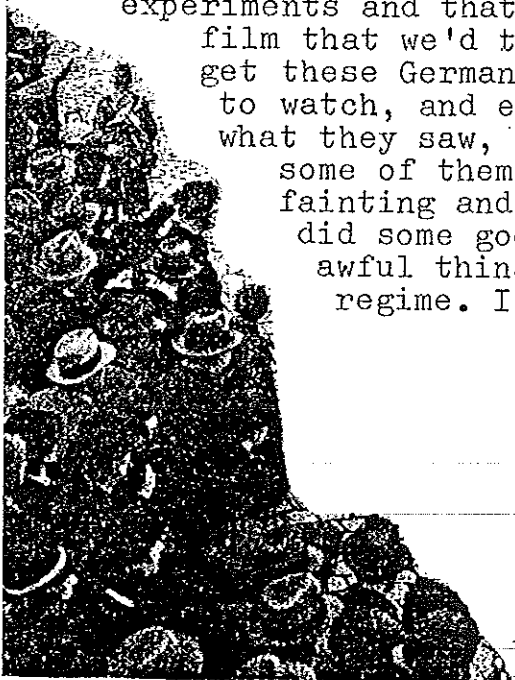
The chap in my cab was a Colonel, and he got out of the cab and he started to cry. He'd be about 50 I suppose, I'd never seen an older man cry. And I always remember him saying, "This is what man's inhumanity to man means, man's intolerance to man." I'll always remember that, and really I live my life round that experience, that you've got to tolerate everybody as much as you possibly can.

The days I was at Belsen were the worst days of my life.

We had a job while we were there to pick up German civilians from the surrounding villages and bring them back to the camp to a building, and there the army cinema group had got a lot of film, captured German film that had been taken in concentration camps, there were things that the Germans did to some of the inmates, like

experiments and that sort of thing, and some of the film that we'd taken at various camps, and we'd get these German civilians, from about 15 to 70 to watch, and even then they didn't believe what they saw, they thought it was propaganda some of them. But you could see women fainting and men crying, so I suppose it did some good, made them realise what

awful things'd been happening under Hitler and his terrible regime. I don't suppose they'll ever forget it."





THE SECOND WORLD WAR

Quotations from the play

- Grandad : "It's like in a garden. That Hitler is like a weed that has to be got rid of. You can't just pull it up, it'll keep spreading till it chokes all your flowers, you've got to dig it out by its roots and throw it away. And afterwards you've got to remember what the weed looks like, in case it tries to grow again. And the people of this country have to remember that it was them doing the digging, its their garden, and they've got a right to say what grows in it."
- Mother : "It's not your war Gethin, it's nothing to do with you."
- Mother : "Listen Gethin. Thousands and thousands of little Welsh boys went off in the first war, and they got themselves killed. What for? All those mothers lost their sons and what did they get for it? Now we're told there's another war. What do you really think you'll be fighting for?"
- Mother : "You're too young, you're seventeen."
- Gethin : "What's it going to be like when everyone else goes except me?"
- Mother : "That's it, isn't it? You just want to join up because everyone else is.. think you'll look like a man in your uniform boy?"
- Gethin : "It's not just that.. it's about stopping someone doing things that are bad. We've got to help other people."

'The first to wave goodbye . . . were the children'



## GOVERNMENT EVACUATION SCHEME

The Government have ordered evacuation of school children.

If your children are registered for evacuation send them to their assembly point at once.

If your children are not registered and you wish them to be evacuated, the teachers or the school keeper will help you.

If you do not wish your children to be evacuated you must not send them to school until further notice.

Posters notifying the arrival of parties in the country will be displayed at the schools at which the children assembled for evacuation.

Set up a short scene with half the class as evacuees, arriving from the city, the other half as country families choosing which children they want to take home. The setting is the church hall.

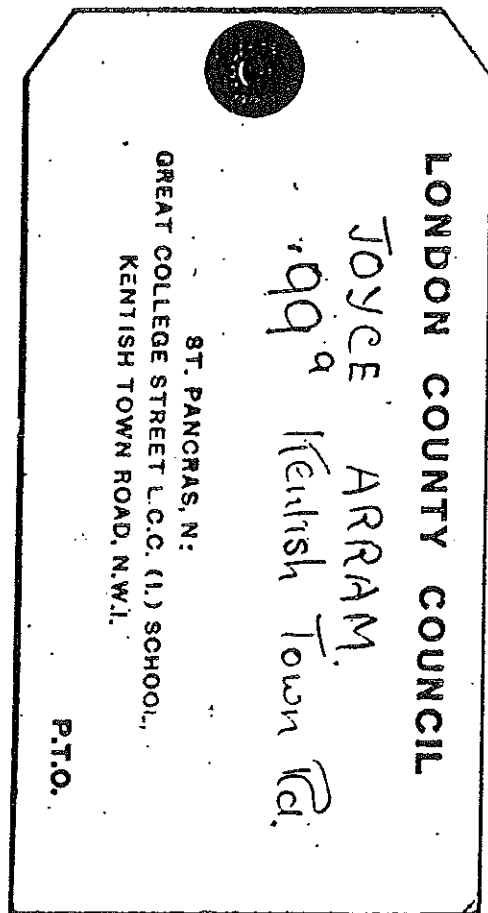
The children are tired, hungry and dirty from travelling for many hours. They are very homesick.

The families are wary about these new city children. Some are looking forward to having them, others are a bit put out. How would the families decide which children to choose? (Perhaps they need strong muscles for work on their farm).

After the scene, ask the children - How did it make you feel being in that situation? (Choosing or being chosen). How did it feel to be the last



In early September 1939 thousands of unaccompanied schoolchildren from 'danger' areas set out for the unknown, lonely, if labelled (see below). Their only link with home was an officially-issued printed and franked postcard to be sent to parents on arrival with notification of their address. One surviving card ran, 'Dear Mum, I hope you are well. I don't like the man's face much. Perhaps it will look better in daylight. I like the dog's face best.' Government posters (including this one (left) with an imaginary back-drop, of the as yet non-existent Blitz), backed by leaflets, attempted to persuade parents to let their children be evacuated – and stay evacuated – and told foster-parents that caring for evacuees was patriotic war-work. Some children were left behind, like these Smethwick children watching their friends go (below left).



Imagine you are an evacuee arriving in the countryside. You have never been outside a city before and now you are surrounded by so much that is new. Think how you would feel, how you would make sense of what is around you. What are the main differences you notice between the city and the country? What do you miss? Do you prefer your new home? Are country people different?

It is the end of your first day. Before you go to sleep, you write an entry in your diary, describing your thoughts and feelings about being in the country for the first time.

(This could be followed by two further entries, one a week later, another after three months. How have your feelings and attitudes changed?)

## FURTHER SUGGESTIONS FOR FOLLOW-UP WORK

A letter from the military authorities has arrived at the Jones farm. It is asking Mrs. Jones if she knows of the whereabouts of her son. He was last seen getting out of a fisherman's boat, having successfully crossed from Dunkirk. It has been rumoured that Gethin Jones has deserted, and it is presumed that he would return home. Has she seen him?

Mrs. Jones doesn't know what to write in reply. Ask the children to write this letter for her. They must decide what she should say - whether to deny Gethin's return, give him up, or argue his case for "compassionate leave" or release from the army.

Divide the children into groups of four or five to research into various aspects of the Second World War. Provide them with books, artefacts, magazines and other reference material, so that they can prepare a short lesson / report back, to present to the rest of the class. Choose areas such as - the Home Guard, Land Girls, the First World War and the build-up to the Second, What the Nazi Party stood for, Dunkirk.

Prepare small groups of children to visit and interview people in the community who lived through the war - using questionnaires or tape-recorders - asking such questions as : Do you remember where you were when you heard the news that Britain was at war? Where were you living? How did it affect your life? What frightened you the most? What do you think we should learn from the war?

Using artefacts from your "museum", set up a "room" in the corner of the classroom, or an outside scene from wartime, with gasmasks, ration books, wireless, old furniture. Dress some adults and children in clothes of the time and set up a still picture (depiction) that tells a story - "Listening to the wireless when we heard the news," "The day I lost my gasmask," "A night in the shelter," "How we met a prisoner of war," "V.E. Day." Take a photograph of the scene. Ask how each of the "characters" are feeling, what would be the one thing they would say? Starting with these lines, run the scene.

Listen to radio speeches of the time - Chamberlain, Churchill, Princess Elizabeth. (Theatr Powys has a selection of these that can be borrowed, phone 0597 4444).

There is also a video of the Childrens Film Foundation film "Friend or Foe", which is a dramatised story of evacuees during the war. This can be borrowed from Roger Burbidge at Trefonnen School, Llandrindod Wells.



## We shall never Surrender

**E**VEN though large tracts of Europe and many old and famous states have fallen or may fall into the grip of the Gestapo, and all the odious apparatus of Nazi rule, we shall not flag or fall. We shall go on to the end; we shall fight . . . on the seas and oceans; we shall fight with growing confidence and growing strength in the air; we shall defend our island whatever the cost may be. We shall fight on the beaches; we shall fight on the landing grounds; we shall fight in the fields and in the streets; we shall fight in the hills. We shall never surrender.

*Extract from Prime Minister's  
Speech of June 4, 1940.*



How do governments convince people to fight for their country? How are people "sold" war?

Design a government war poster with a convincing slogan.

Look at posters from the past - for instance: "Your country needs you" and the pointing finger.

How do they work?



In the Second World War there were many posters designed for "The Home Front" - Make do and Mend, Women Come into the Factories, Careless Talk Costs Lives, posters about rationing, or the blackout.

Choose one of these areas and design another poster for the people at home.

What kind of picture do you want to draw? How do you want to make the public feel? How can you "boost morale"?


Look at advertising posters nowadays. How do they work?

"CARELESS TALK COSTS LIVES"

"In April 1941 I was working as an errand boy for the Co-operative Stores, Newtown. One morning as I was making deliveries in Kerry Road, Newtown, I was approached by a man, about 5 ft. 11 inches tall, with a limp. He asked me what the huge buildings were behind him. I told him it was Pryce Jones warehouse. Then he asked me what factory did he pass on the train coming into Newtown and what was made there. I told him I did not know, then he asked me how many troops were stationed in the town and what regiment, also where were the barracks? I told him I did not know. By this time I was quite nervous. He then walked toward the town. I followed him and he went into the library. I then went to the Police Station and reported what had happened to me to Sgt. Bill Edwards. Subsequently the man was arrested and within hours he was taken away by the Military Police.

I knew all the answers to his questions but careless talk cost lives."

Letter received from Mr. Owen, Newtown.



TELEPHONE

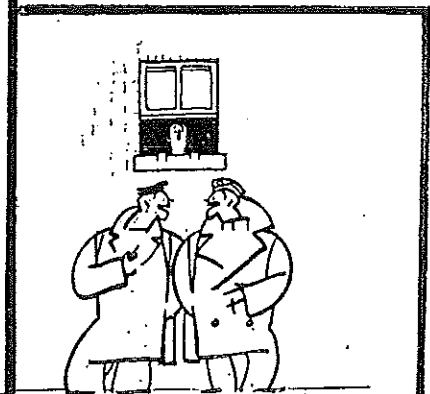
..... (but for Heaven's sake  
don't say I told you!"

**CARELESS TALK  
COSTS LIVES**



You never know  
who's  
listening!

**CARELESS TALK  
COSTS LIVES**



"Strictly  
between  
you & me...."

**CARELESS TALK  
COSTS LIVES**



**AND NOW MAY GOD DEFEND THE RIGHT: See P. 11**

THE FASTEST EVER  
Sir Malcolm Campbell  
& Mr. John Cobb  
both used  
**K.L.G.**  
SPARKING PLUGS

DAILY  
**SKETCH**

No. 9,464 MONDAY, SEPTEMBER 4, 1939 ONE PENNY

**LATEST  
WAR  
NEWS**

## The King's Message

**"STAND** calm, firm and united!" That was the keynote of the message broadcast by the King to the Empire last night.

"In this grave hour," said the King, "perhaps the most fateful in our history, I send to every household of my people, both at home and overseas, this message, spoken with the same depth of feeling for each one of you as if I were able to cross your threshold and speak to you myself.

"For the second time in the lives of most of us we are at war.

"Over and over again we have tried to find a peaceful way out of the differences between ourselves and those who are now our enemies.

"But it has been in vain. We have been forced into a conflict. For we are called, with our Allies, to meet the challenge of a principle which, if it were to prevail, would be fatal to any civilised order in the world.

"It is the principle which permits a state, in the selfish pursuit of power, to disregard its treaties and its solemn pledges: which sanctions the use of force, or threat of force, against the sovereignty and independence of other states.

### Must Meet The Challenge

"Such a principle, stripped of all disguise, is surely the mere primitive doctrine that might is right; and if this principle were established throughout the world, the freedom of our own country and of the whole British Commonwealth of Nations would be in danger.

"But far more than this—the peoples of the world would be kept in the bondage of fear, and all hopes of settled peace and of the security

**Britain (since 11 a.m. yesterday) and France (since 5 p.m.) at war with Germany.**

**Lord Gort leads British Expeditionary Force**

**Churchill in War Cabinet as First Lord**

**Hitler goes to the Front**

**Poles invade East Prussia**

**Warsaw alleges German**

"Such a principle, stripped of all disguise, is surely the mere primitive doctrine that might is right; and if this principle were established throughout the world, the freedom of our own country and of the whole British Commonwealth of Nations would be in danger.

"But far more than this—the peoples of the world would be kept in the bondage of fear, and all hopes of settled peace and of the security of justice and liberty among nations would be ended.

"This is the ultimate issue which confronts us. For the sake of all that we ourselves hold dear, and of the world's order and peace, it is unthinkable that we should refuse to meet the challenge.

"It is to this high purpose that I now call my people at home and my peoples across the seas, who will make our cause their own. I ask them to stand calm, firm and united in this time of trial.

"The task will be hard. There may be dark days ahead, and war can no longer be confined to the battlefield. But we can only do the right as we see the right, and reverently commit our cause to God.

"If one and all we keep resolutely faithful to it, ready for whatever service or sacrifice it may demand, then, with God's help, we shall prevail.

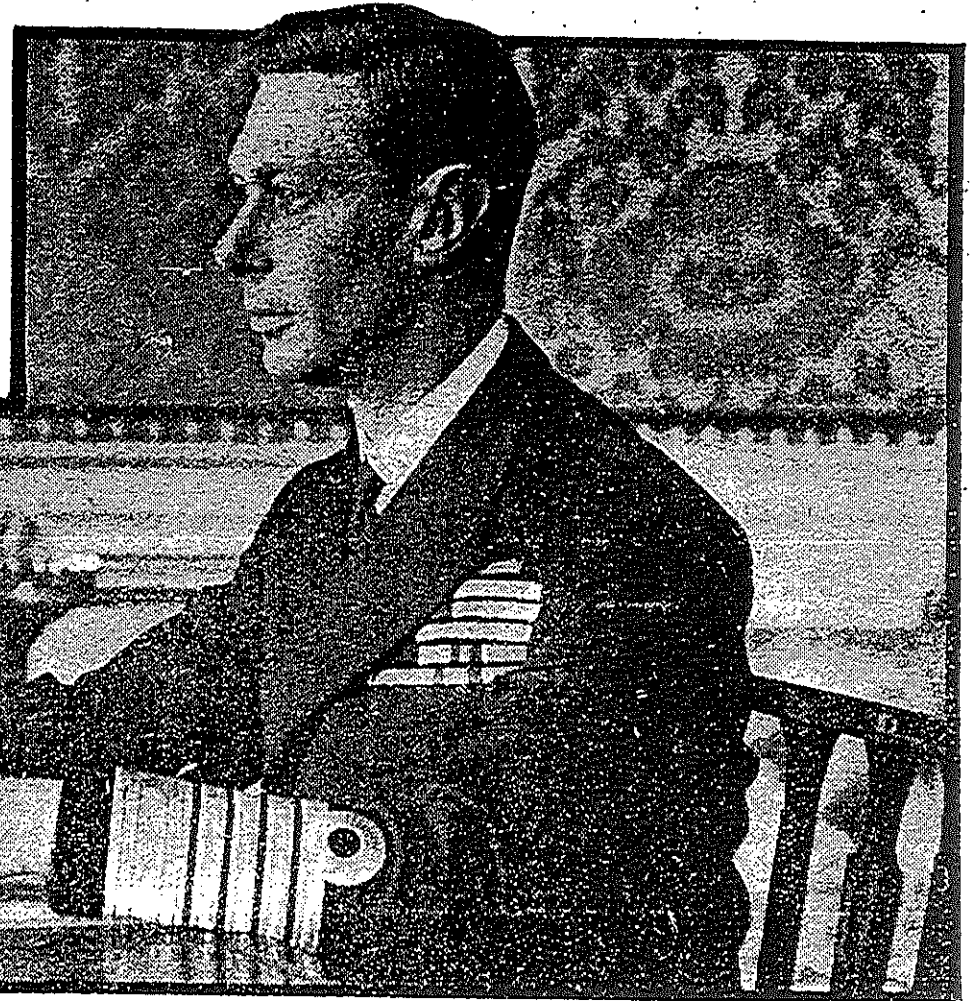
"May He bless and keep us all."

*A copy of the message, with a facsimile of the King's signature will be sent to every home in the land.*

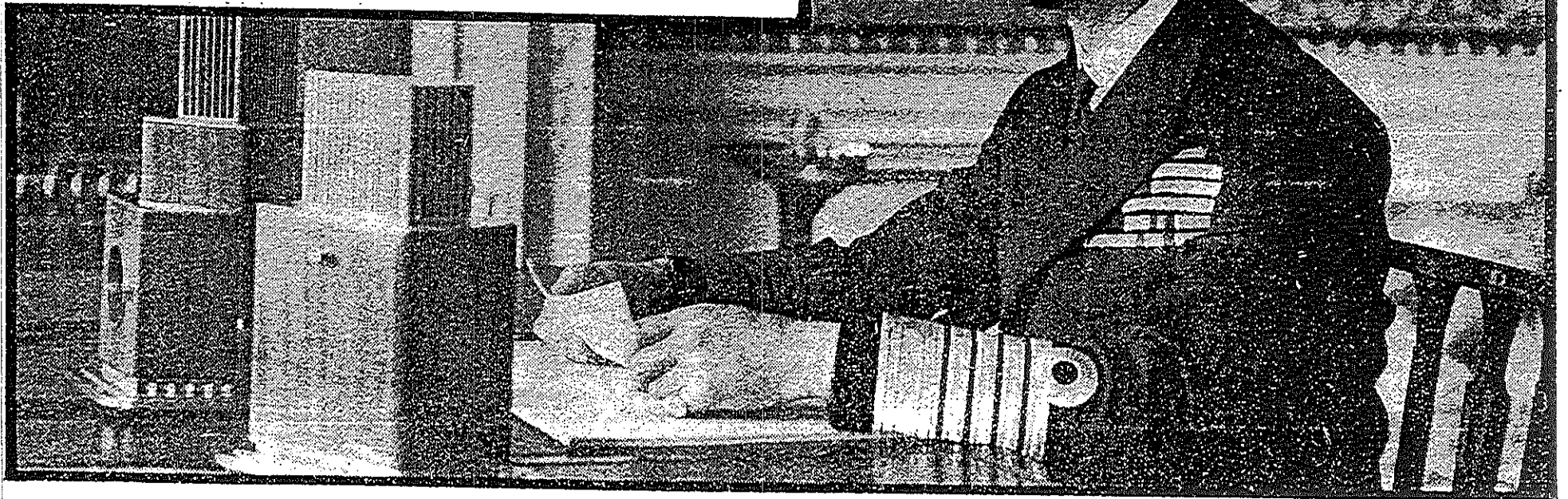
# Poles invade East Prussia

## Warsaw alleges Germans are dropping gas bombs

LATE MESSAGES ON BACK PAGE



The King about to broadcast last night.



RAMBONDAIR EDUCATIONAL COMMITTEE.

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County Education Offices,

Llanrhudda Wells.

1st March, 1944.

Assistance in harvest work by  
School children.

---

Dear Sir or Madam,

The following letter dated the 29th February, 1944 has been received from the County War Agricultural Committee:-

"My Committee wish to thank you for your assistance in arranging school holidays, etc., at short notice, thus allowing the children to assist in the harvest, potatoes, etc., last year, and it is hoped that your kind co-operation will be continued this year.

If, when arranging holidays this year, a week or so could be kept in hand for the end of September or first week in October, it would be of great assistance."

Managers and Head Teachers are asked to note the request in the last paragraph. It is the wish of the Education Committee that the schools should co-operate in this way.

Yours faithfully,

J. MOSTYN,

Director of Education.

Head Teachers of Public Elementary Schools.  
Correspondents to the Managers.

2nd September 1940

We are going to bed after the news at 9.30, to try and get some sleep before the planes or air-raid warnings come. I've averaged only 3 hours sleep all week. I seem to be lying fully awake at 11.30, straining my ears for the sound of the planes. When they come they circle round and round and round over the fells and the countryside, looking for us. I lie tense and still, expecting to hear the crash of bombs. When they have gone I still listen, listen.

November 1940

Food shortages got worse and rationing was stricter. Sugar was cut to 8 ounces a week for each person, tea was 2 ounces per week, milk was limited to 2 pints per week, 1 loaf of bread which contained extra calcium. Margarine, cooking fats and butter were added to the ration books. Pencils, needles and ball cocks for lavatories became unobtainable in many areas. Despite all the rationing it is said that children have never been healthier.

14th November 1940

Coventry was bombed for ten hours. The centre of the city and the cathedral were destroyed. One third of the city's houses were made uninhabitable and 554 people were killed in that one night. In the coming months Birmingham, Southampton, Merseyside, Bristol, Sheffield, Portsmouth, Cardiff, Hull, Leicester all suffered major bombing.

Monday 30th December 1940

The face of a little boy I saw the other day came to me. He is here from Liverpool. He saw his mother and two sisters killed, spent seven nights in a shelter - before and after his home was shattered in Liverpool - and finally was trapped with an elder sister and lay on her dead arm for hours before rescue - and he is seven. His eyes are frenzied and he talks in stutters. If he falls asleep, he wakes in a lather of fright, shaking and screaming. He is lucky - he has come to a kind, understanding aunt - but what of the others?

The war in the Atlantic is going badly, and millions of tons of merchant shipping is being sunk. As a result there are even more food shortages. Soap is now rationed to 3 ounces per month, no white bread is available, and to save material pleats, pockets and long socks have been banned. Also there is no petrol for private motoring.

Friday 30th October 1942

One nice Australian Sergeant pilot will not come into our W.R.V.S. canteen again, and tell us tantalizing yarns of bright warm sun, surfing and lovely cheap fruit. He crashed last Monday and was buried today. How hard - or is it philosophical? - we are growing. Beyond a 'Poor lad, I thought he was late', and pity for wasted lives, no remarks were passed. Things that would have shocked us to our heart's core now receive no more than a passing remark.

It became increasingly clear during 1942 that Jews were being systematically slaughtered in Nazi concentration camps.

1944 1945

The Allied Air Force had been bombing all the major German cities in a series of raids much more devastating than anything seen in Britain in 1940 and 1941. Whole cities lie in ruins, and there have been huge civilian casualties. V.E. Day is eagerly awaited. (Victory in Europe) Some restrictions have gone - eg the blackout, but food rationing is as strict as ever.

Tuesday 8th May 1945

V.E. Day.

During the last months of the war Germany had used pilotless 'flying bombs' against Britain. These V-bombs were terrifying indicators of the destruction that could be achieved by an unmanned missile.

No weather forecasts had been broadcast on the radio during the war, because of the importance of local weather conditions to the German Bomber Command. These were now restored.

6th August 1945 - Atomic bomb dropped on Hiroshima - killed 80,000 people immediately, many more later.

9th August 1945 - Atomic bomb dropped on Nagasaki.

V.J. Day - official celebration of the end of the war with Japan.

Easter Monday, 14th April 1941

I could not believe so few bombs could do so much damage. It made me sick to think what two aeroplanes and about four bombs could do to our town. Bulging walls, gaping windows, hundreds of broken panes of glass, crazily leaning chimneys, flying ambulances, dirty tired H.G. wardens, ordinary citizens in demolition gangs working like men possessed, with their shovels and picks going like clockwork, dazed-looking men who were piling mattresses on hand carts where people had been ordered to evacuate, crowds of white-faced spectators who were too saddened to linger long over the sight of destruction. Today has shown me how quickly a house or building can be a heap of rubbish.

Sunday 4th May 1941

Last night I really thought our end had come. I look at my loved little house that will never be the same again. The windows are nearly all out, the metal frames strained, the ceilings down, the walls cracked and the garage roof showing - inches of daylight where it joins the wall. Doors are splintered off - and there is the dirt from the blast that swept down the chimney. The house rocked, and the kitchenette floor careened down the hall and plaster showered onto the shelter. I'll never forget my odd sensations, one a calm acceptance of 'the end', the other a feeling of regret that I'd opened a tin of fruit salad for tea - and now it was too late.

Friday 9th January 1942

I wondered tonight if there was indeed other worlds, all with their problems and worries - even wars. The search-

lights all round the town swept, in parcels of light - and darkness, lighting the bright stars, for their beams seemed to penetrate the quiet sky.

December 1941

Compulsory conscription for unmarried women between the ages of 20 and 30. Although women were not called upon to fight, they had to join the Womens' Naval, Army or Air Force Auxiliary Services, unless they were employed on essential war work.





## BIBLIOGRAPHY

"The People's War"	Angus Calder	(Panther)
"Bombers and Mash"	Raynes Minns	
"The Machine Gunners"	Robert Westall	(Puffin)
"The Second World War"	A.J.P. Taylor	
"Dawn of Fear"	Susan Cooper	(Puffin)

Many thanks to all the people who have helped us with our research - we are currently producing a booklet of wartime experiences which will document some of this material. This will then form part of the Teachers Pack.

Thanks to : Nell and Terry Embrey, Mrs. Parton-Davies, Mrs. Richards, Mrs. Barbara King, Mrs. Bryan-Smith, Gwen Davies, Mr. and Mrs. Jones, Mr. and Mrs. Parker, Mr. and Mrs. McGuigan, Clarice Oakley, Don Jones, Pat Parris, Mr. Rolfe, Mr. Michaelis.

Thanks also to : the Imperial War Museum, Leeds T.I.E., Belgrade T.I.E. and Greenwich Young Peoples Theatre, Peter Jouvenal, Sue Early, Angela Cartilage, Roger Burbidge and Nick Tuffnall.

And many thanks to the teachers in Powys for their advice and assistance.

### Members of the Company

Lizzie	Tessa Gearing	} Programme Researched and Devised By :-
Gethin, Grandad, Billy	Bill Lynn	
Kathleen	Carol McGuigan	
Mrs. Evans, Mrs. Jones	Louise Osborn	

Directed by Louise Osborn

Scripting by Bill Lynn and Louise Osborn

Designed by Alison McCaw

Stage Management - Pete Marner, Guy Roderick, Matthew Capner

Costume - Jill Rolfe

Office Manager - Sheila Traylor

Tour administration - Sue Glanville

Photos and research material - Greg Cullen

Teachers Pack compiled by Tessa Gearing

There are two further projects touring Powys schools this term from our base in Llandrindod Wells. Theatr Powys are currently touring a T.I.E. project in Welsh for top juniors, and Footloose Dance Company are working in primary schools with their participatory piece "The Kwahee." For further details, please telephone 0597 4444.

# THEATRE POWYS

Name of School .....

Name of teacher .....

THEATRE-IN-EDUCATION

DATE.....

NAME OF PROJECT.....

AGE GROUP INVOLVED.....

The following questions are designed to help us improve the quality of service we offer to schools. We would be grateful if you would answer them as fully as possible and return the form, with any additional comments to: The Drama Centre, Tremont Road, Llandrindod Wells.

## 1. PROJECT

- a) Did you find the theme of the project appropriate for its intended age group?
- b) Were there any parts of the project that did not stretch the pupils?
- c) Were there any parts that went completely beyond them?
- d) Did any particular images, characters, situations strike you as being particularly effective?
- e) Was the use of language in the project always appropriate to the age group involved? Please give examples of where it was not.
- f) For in-depth work with pupils we find a whole day project the most productive. Do you share this view?
- g) Does this cause any organisational or other difficulties?

## 2. CLASS WORK

- a) Which parts of the teaching packs (both pre. and follow-up) / did you find most useful and what are your suggestions for improvement?
- b) Did you have enough time to prepare for the project and how much did the day in your school fit in to the work you have done so far?

c) Does it offer any possibilities for future work?

### 3. PROJECT EFFECTIVENESS

a) It is difficult to assess how much children learn, but were there any specific examples where their interest and their learning were most apparent?

b) Did you find out more about how drama might be used as a learning tool? Could you give examples?

### 4. FUTURE PROJECTS

a) How best can teachers be involved in deciding which themes could be contained in future projects?

b) If teachers meetings can be arranged in the planning stages of a project, would you be prepared to attend?

c) Would your nearest teachers centre be an appropriate place? If not could you suggest alternatives?

Please feel free to include any further comments you would like to make

## THE STANDING CONFERENCE OF YOUNG PEOPLES THEATRE

S.C.Y.P.T. is an organisation for all theatre companies and individuals who use drama and theatre in their work with young people. Its aim is to develop the theory and practice of the work, and to this end a five day British conference is held each year, together with three area conferences of one or two days in each part of Britain. S.C.Y.P.T. also publishes a Journal which contains articles on a wide range of issues affecting the work, as well as acting as the theoretical organ of the movement.

Theatr Powys is a member company and can provide information for any teachers who wish to join S.C.Y.P.T., as well as selling copies of the Journal.

Dear Grandad,  
Sorry to hear you died. We are all  
sad and we wish the bombs  
had never hit your house.

We wish you were here in Wales  
and that you could meet all my  
new friends. I wish you were here  
when the air raid happened.

I will keep my ~~at~~ your watch to  
remember you by. I'll wind it up  
all the time and keep it in good  
nick. I will never ever forget you.

We wish the war never  
happened and never started. We  
hate it and we hate the Germans.  
~~as~~ Tommy and Michael and  
Gethin will kill Hitler and  
make sure he's dead and kill  
the Germans at the same time  
for bombing Grandad's house.

We shall never give up  
until the war is finished.

Rest in peace. world without  
end.

You were much too kind, you were  
mostly the only person I had.  
Amen.

Dear Grandad,

I hope you felt no pain. I'll miss you very much. Thank you for the watch and I will always keep it safe for you and look after it. When I look at it I will always remember you. Thank you for being so kind to me. You were right about the children. I know you were never ever scared. Thank you for looking after me. I will always remember you. I hate the Nazis for what they have done. We know we're going to win.

I hope you have a good time in heaven and I'm very sorry about what happened. I love you very very much.

From Kathleen.

Amen.

Dear Granddad,

We feel sorry for you that the bomb landed on your house and killed you. But I'll always remember because I've got your watch that Grandma gave you. Thank you for giving me that watch to remember your kindness I will treasure it for all the years to come.

I wish the war had never happened and I hope it ends soon, and that we win and we will have revenge on the Nazis, for killing you.

I'll ~~fer~~ end this with a rhyme  
and I'll remember you by time.

Amen.

Dear Granddad,  
We're sorry that the bomb dropped  
on top of you, and for the nasty  
accident that you had.

We hope you rest in peace.

I'm looking after your watch. I hope  
you'll remember me. I hope you find  
out that there is a heaven.

I hope you've stopped smoking your  
pipe - it was bad for your health.  
I'll always remember you in my  
prayers.

I thought you were special.  
Maybe you'll meet Lizzie's dad John  
Jones.

It's not so bad in Wales after all.  
You said it would be nice and safe  
and you were right.

Your grandsons will finish old  
Hitler off.

I've got a ribbon in my hair now  
- to stop my head falling off.

All my love

Kathy and <sup>my</sup> friends who helped  
me write this letter.



Dear Grandad,  
Thank you for the watch. I really miss you alot. You were lovely to me. Thank you for looking after me and feeding me. Sorry for the bad news,

Thank you for letting me stay that one night. I will always remember that.

Wales is very nice. You were right about what you said. The people who are looking after me are nice. The people in my class are helping me write this. I'm getting to know alot of people now, and the people in school are nice to me.

Thank you for everything you gave me, like the jam sandwiches. You were the best Grandad ever. I will always remember you.  
Amen.

Dear Grandad,

We were sorry and upset to hear the news that you are dead. Maybe if you had gone in the shelter you might have been saved but we will never know.

Thank you for your kindness you were a very kind Grandad and I will always remember you, and I'll never forget you.

I hope you meet Lizzie's Dad Jack in heaven.

Thanks for your watch, I'll always look after it, I know you gave it to me not because you didn't want it but because you wanted me to have it.

Amen.

from your loving Grand  
daughter Kathleen, and  
her class.

P.S. Wales is brill.