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1914 2014
1918 2018

WORLD WAR ONE

World War I Performance Pack

Archie Dobson's War

Performance Pack
Age 9–11

Drama

Taking part in *Archie Dobson's War*: Adam Thomas Wright, Emily Dolbear, Jade Andrews, John Norton, Tracy Wiles, Stephanie Racine, Harry Jardine, Scott Joseph, Carys Eleri and Sean Murray.

Written by Rob John.

Produced by Marie Crook and Stuart Fyfe.

Drama activities in these Notes based on frameworks by Becky Prestwich Hine.

Music

New songs written and composed by Barry Gibson, plus medleys of the time featuring songs by Jack Judge, Harry Williams & Felix Powell, Robert Patrick Weston, Charles Crozat Converse, Nahum Tate, Franz Gruber, George Michael Cohan, Henry Rowley Bishop and Anon/Traditional.

Programmes presented by Sophie Aldred and Nigel Pilkington.

Written and produced by Barry Gibson.

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Introduction

The ten programmes in this 'Performance Pack' explore World War 1 through music, dance and drama, providing an ideal means to extend your study of the topic into Expressive Arts activities.

There are units of three programmes supporting each discipline, which may be used separately or together. Taken as a whole they may be combined to rehearse and perform our specially-written musical play for pupils aged 9 to 12 called *Archie Dobson's War*.

The full range of resources available includes the playscript of *Archie Dobson's War*, these Teacher's Notes, backing tracks of all the songs, incidental music to enhance your staging and a range of multi-media resources. The Pack enables teachers to link ongoing work in dance and music to the theme of World War 1 and also to stage a performance that will be both entertaining and thought-provoking.

Staging *Archie Dobson's War*

The performance script for *Archie Dobson's War* follows the same basic narrative as the Drama programmes. It is divided into three acts that follow the pattern of the programmes: i) outbreak of war; ii) war on the home front and the battlefield; iii) the end of fighting and remembrance.

Archie Dobson's War incorporates the songs from the Music programmes and the movement sequences from the Dance and Drama programmes to offer a lively performance that will be both entertaining and thought-provoking.

The script has been written to offer a performance that:

- is suitable for pupils aged approximately 9 to 12
- allows parts for an ensemble of 30 or more children
- includes roles for several narrators whose parts can be read from the script
- includes plenty of music and movement and does not rely on any one pupil having to learn a large part
- does not rely on sourcing costumes or include complex stage craft or lighting
- includes suggestions that may enhance your staging but which

are not fundamental to the performance

- takes advantage of music and sound effects provided by the BBC
- has flexibility regarding overall length and can be adapted for a short performance (eg an assembly) or a longer performance (eg for a performance for parents)

It is also a key feature of the playscript that it can be adapted to suit your own geographical location. We have called the families in the drama the Dobsons and the Carters, who live in fictional places called Glaveston and Little Burside. We fully expect you to adapt these names if you wish to better reflect your particular location.

Your staging of *Archie Dobson's War* will be significantly enhanced by using the audio resources in the final download of the series. This programme includes the backing tracks of the songs and sequences of incidental music and sound effects to play during the key scenes of the play.

Please note: you may print out and distribute as many copies of the playscript *Archie Dobson's War* as you wish for use with your pupils. You may also stage a performance of the play within school without additional permission from the BBC. However, the playscript remains the copyright of the BBC. It may not be reproduced, significantly adapted or made commercially available without the permission of the BBC. If you have any queries regarding your performance please use the 'Contact us' page of the School Radio website:

www.bbc.co.uk/learning/schoolradio/contactusform

The sound resources that form the final programme of the series can be streamed from the website or can be downloaded as individual mp3 files from the relevant web page. If these methods of playback are unavailable at your school, or are impractical for supporting your performance, please contact us at the address opposite and we will endeavour to provide the audio files in a manner which best meets your needs.



Dance

Programmes presented by Richard Lloyd King with music by Barry Gibson. Written and produced by Deborah Bellman.

The playscript *Archie Dobson's War* written by Rob John.

Other BBC contact:
Andrew Barnes

Feedback

We are always pleased to hear how you use our programmes and, in particular, how your own school performance has gone. Please send any letters, stories or pictures to:

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Or e-mail us at:
schoolradio@bbc.co.uk

The Drama programmes

The three programmes comprise a specially-written drama that also provides the basis for the musical play Archie Dobson's War. It is intended to provide the non-specialist teacher with the inspiration for a range of drama activities (outlined below).

The narrative follows Archie Dobson – who is 10 years old in 1914 – and his sister Mabel – who is a little older – through the years 1914 to 1918. They live in a fictitious town that we have called Glaveston and their cousins – the Carters – live in a near-by village called Little Burside.

The main characters you will hear in the story are from two families:

THE DOBSONS:

Archie – aged 10 in 1914

Mabel – aged 12 in 1914

Edward – their father – foreman in a jam factory

Agnes – their mother

THE CARTERS:

Walter – aged 18 in 1914 – a farm labourer

Lizzie – aged 14 in 1914

Joseph – their father – a farm labourer

Kathleen – their mother – and sister of Agnes Dobson

Part 1

Archie Dobson idolizes his older cousin, Walter Carter. On a visit to the Carters Archie hears from Walter about his longing for adventure. When War is declared Walter enlists in the army and Archie watches proudly as his cousin leaves for France...while Mabel has a very different attitude to the impending conflict.

Part 2

The second episode contrasts life in the trenches with life on the home front. Archie hears from Walter about the 'Christmas truce' and the war suddenly comes to Glaveston when a Zeppelin makes a surprise attack on the town. By the end it is 1916 and Edward Dobson is conscripted into the army.

Part 3

Edward Dobson leaves for the war. Later the family hear from their father on the eve of a big 'push'. The Carters also receive news from the Front – but it is the news that all families

fear: Walter has been killed. At the end of the War both Archie's and Mabel's views have changed. As they wait for their father to return they consider how best to mark the end to the fighting. For a detailed synopsis see each of the episode pages below.

Aims of the programmes

- to develop imaginative and creative responses to the topic of World War 1
- to provide opportunities for careful, focused listening using a range of voices and a variety of styles
- to enable children to see issues and dilemmas from a number of points of view
- to build pupils' confidence in drama, gradually introducing more complex tasks
- to engage pupils in drama activities involving:
 - discussion and sharing of ideas and co-operation
 - planning and enacting responses
 - presenting ideas to other members of the class
- to provide opportunities for 'teacher in role' to extend pupils' vocabulary, speaking skills and imagination
- to offer a flexible cross-curricular resource, meeting drama and other subject goals, including Literacy

Drama and the new National Curriculum to be taught from September 2014

The value of classroom drama is acknowledged in the introduction to the Programmes of Study for English, where it states:

All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.

Before using the content

Programmes and equipment

- Listen to the drama scenes (or read the online transcripts) and read through these notes in advance – assess suitability and note areas for development or extra support.

Space and time

- You will need a fairly large, cleared space.
- Allow at least 40 minutes to complete the work for each of the programmes. Larger groups may need longer to allow time for everyone to feed back and participate. The amount of time allowed for groups to show each other their work is a key factor in determining how long the material will take to complete.

Preparation

- Pupils should dress to allow easy movement. They do not need PE kit.
- No warm-up is necessary, so settle the pupils in the correct groupings quietly to listen at the start – the notes for each programme give details of the activities.

While using the content

Refer to these Notes while using the programmes. They provide:

- a brief synopsis of the story
- the programme structure – the activities that will take place during the programme
- teacher guidance – ideas for teacher involvement intended to get the most out of the programmes
- each of the programmes is made up of approximately 7 scenes, ranging from 2 to 5 minutes in length, with each scene separated by 4 seconds of silence
- use this brief silence to pause the programme and undertake the activities suggested in these Notes
- be careful to ‘pause’ the content, rather than pressing ‘stop’, which may result in the content returning to the start (dependent on the nature of the device you are using)
- once you have undertaken the activity settle pupils in the correct groupings and resume listening

The role of the teacher

These programmes have been designed with the non-specialist teacher in mind. The activities have been designed to offer a range of drama activities using familiar techniques, which gradually develop in complexity.

However, the work of your group will be significantly enhanced if you join in alongside pupils. Make sure you are familiar with the practical guidance for each activity in these Notes and be ready during the activities to move among groups, questioning individuals about their work to establish detail. Also use this opportunity to assess which work you may choose to show to the group as a whole.

Assessing your group’s use of the content

Speaking and listening skills

- how well do pupils listen to the ideas of others and contribute their own?
- do some pupils find it hard to talk about a situation or solution if asked?
- are they using new vocabulary introduced during the drama scenes?

Drama skills

Are pupils:

- using their imaginations as they become part of the situation and act out aspects of the story?
- showing empathy with the characters and their situation?
- joining in with acting activities? All or some?
- able to translate the ideas that arise from discussion into drama?
- using the information they have gained from the programmes to appropriately inform their work – e.g. with regard to language or historical context?

Social skills

- how well do pupils work together in twos, larger groups, with the whole class?
- are they able to see things from another point of view?



Archie Dobson's War – Part 1

Synopsis

It is the summer of 1914 and the Dobsons are getting ready to visit their country cousins, the Carters. Ten-year-old Archie Dobson is particularly excited to be seeing his older cousin Walter. His difficult older sister Mabel is less enthusiastic, believing herself to be superior to her rural cousin Lizzie.

During their visit Walter tells Archie of a great adventure he believes to be coming in the near future...and when war is declared later that summer Walter enlists in the army and leaves for France during a grand parade. Archie watches Walter as he leaves and thinks it is the most exciting thing he's ever seen. But what impact will the war have on their lives?

Framework of drama activities

(NB each scene in the drama is separated by a few seconds of silence during which you can pause playback to undertake activities)

Scene	Drama activities	Guidance
<p>Scene 1: Archie and the Dobson family discuss their forthcoming trip to the Carter family over breakfast.</p>	<p>Activity 1: whole group discussion and movement in pairs The differences between 1914 and the present day.</p> <p>After the discussion invite the group to get into pairs and improvise short movement sequences showing a difference between 'then' and 'now'.</p> <p>Activity 2: groups of 4 – family portraits Working in groups pupils make a still picture showing a portrait of the Dobson family. As you tap each pupil they step out of the picture to introduce themselves, by saying who they are and one thing they have learnt about themselves from what they've heard.</p>	<p>Lead a group discussion about the differences between life today and life in 1914 (for example, there was no TV in 1914). Some of the topics you might consider are: technology, transport, media, the home, communication, jobs. You can find more examples here: www.bbc.co.uk/schools/0/ww1/25827997</p> <p>In spite of these differences what do pupils feel they have in common with Archie and Mabel?</p> <p>Keep the preparation time short and move between pairs, perhaps choosing one or two to show to everyone else.</p> <p>The essence of the activity is underlining the key characters in the story and aspects of their personalities. Keep the introductions short and succinct; e.g. 'I am Edward Dobson and I'm the foreman at Claxton's jam factory.'</p>

Scene	Drama activities	Guidance
<p>Scene 2: The Carters' cottage. Kathleen is trying to persuade her son Walter to be at home for the visit of the Dobsons.</p>	<p>Activity: pairs – discussion Pairs discuss the differences between the Dobsons and the Carters, based on what they have heard in the scene. They then report back and are ready to say whether they would prefer living in the town or country based on what they have heard.</p>	<p>The Dobsons live in the town, while the Carters live in the country. The Dobsons are better-off than the Carters and members of both families make disparaging remarks about the other. Who makes these remarks and why? What words can pupils use to describe the characters and their attitudes to one another?</p> <p>What differences between town-life and country-life are pupils aware of in today's world. What differences do they think there would have been in 1914?</p>
<p>Scene 3: The Dobsons visit the Carters at their cottage in Little Burside.</p>	<p>Activity 1: movement in pairs – sculptor and clay One pupil in the pair is the sculptor, the other is the clay. The sculptor's job is to mould the clay into a statue. This statue will show Walter working on the farm – perhaps using a pitch fork, or digging, or feeding animals.</p> <p>Activity 2: discussion in pairs Pupils discuss what they think of the aspirations for the future expressed by Lizzie and Mabel. Lizzie hopes for a job at Burside Hall, working 'in service' as a housemaid.</p>	<p>This activity encourages team work and trust. The clay must respond to the sculptor's direction and the sculptor can carefully choose to move one part of the clay at a time. Encourage the sculptor to think about Walter's facial expressions.</p> <p>The final position of the statue should emphasise the differences between 'then' and 'now'. Farm work involved hard manual labour; tractors and other labour-saving machines were only just being introduced in 1914.</p> <p>Set a time limit on the discussion and then call everyone together to share ideas. What do pupils think of the girls' hopes for the future? What would they themselves like to do when they grow up? Are there any jobs similar to a 'housemaid' now? How would they feel about doing this kind of work? Do they agree more with Lizzie or more with Mabel?</p>
<p>Scene 4: Newspaper headlines – the outbreak of War.</p>	<p>Activity 1: pairs – scripted dialogue Give each pair one of the headlines from the scene, written on a sheet of paper. Also write on the paper a different emotion for each – eg scared, angry, excited. Together pairs read out their headline. Can the others watching say what the emotion is from the way the headline is expressed?</p> <p>Activity 2: movement in groups Split the class into about 5 or 6 equally-sized groups. Each group forms a line, marching on the spot. One member of the group stands in front with the newspaper headlines you have written down – they are the newspaper seller. One pupil leaves the end of the line, takes a newspaper headline from the seller and rejoins the line at the other end, falling into step. They then call out their headline. Then the second person in the line repeats the process until everyone in the group has called out their headline.</p>	<p>This activity explores how dialogue can be delivered in different ways and how tone is fundamental to communication.</p> <p>This activity prepares for one of the movement sequences in the play Archie Dobson's War. Its essence is to build tension in the countdown to War. The activity requires plenty of co-ordination and co-operation between group members, so move around groups assessing their work. If you have time allow some groups to show their sequences and allow those watching to say what they like about each.</p>

Scene	Drama activities	Guidance
<p>Scene 5: The Dobsons encounter a recruitment officer on their way back from church.</p>	<p>Activity 1: group discussion, leading to speaking thoughts Discuss what might have motivated young men to enlist at the outbreak of War. Once you've gathered a range of responses, recreate the crowd scene and explore the thoughts of those present. You could do this by:</p> <ul style="list-style-type: none"> • creating a still picture showing the recruitment officer, some people queuing to enlist and other by-standers. Then move around the group tapping pupils on the shoulder in turn. They speak the thoughts of their character when invited to do so. • assign someone to be the recruiting officer (this could be the teacher in role). The officer points out members of the crowd in turn, telling them they should enlist. How do the members of the crowd respond? 	<p>Pupils will have heard in Scene 4 that the outbreak of War was welcomed by many people and was accompanied by a surge in patriotic fervour. What do pupils think might have motivated those who volunteered? Possible reasons include patriotism, a desire for adventure, a desire to 'get away', peer pressure, a desire to do 'what's right'.</p> <p>Ask everyone to think about how their character is feeling. For those enlisting, what has motivated them? For those holding back in the crowd, why are they reluctant to come forward? Touch pupils on the shoulder to invite them to speak their thoughts. Repeat out loud (as necessary) the responses so that everyone can hear them clearly, but pass by any who are reluctant to speak.</p> <p>This is a clear opportunity for the teacher to take on the role of the recruitment officer. The advantage of this approach is that the officer is able to appeal directly to members of the crowd and can seek to persuade those who are reluctant to volunteer. Or attempt to engage the crowd as part of the persuasion.</p> <p>At the end you could round up with a quick discussion of how pupils felt to be appealed to in this way. Do they relate it to other situations they are familiar with – ones where they've been persuaded to do something, perhaps by peer pressure?</p>
<p>Scene 6: Kathleen Carter attempts to persuade Walter not to enlist.</p>	<p>Pairs: role reversal Taking inspiration from the conversation between Kathleen and Walter, one pupil takes the role of a young person eager to enlist and the other adopts the role of a parent who wishes to dissuade them. Ask pupils to improvise their discussion. Then swap over so that both get an opportunity to try both roles.</p>	<p>The activity allows pupils to experience both sides of a discussion. You could begin by asking pupils to consider a time when they wanted to do something that their parent or guardian did not want them to do.</p> <p>Consider what we've already heard from Walter about why he might want to volunteer – he's looking for a big adventure. And consider why Kathleen might want him to stay at home.</p> <p>Move among pairs listening to their improvised conversations and if you have time select one or two to show everyone else at the end of the activity.</p>

Scene	Drama activities	Guidance
<p>Scene 7: Walter visits Archie in Glaveston prior to the march off to war.</p>	<p>Whole group: living picture Pupils work together to create a living picture of the scene in which the crowd watches the soldiers leave for war. Each pupil will either be a soldier, or someone in the crowd who has come to wave them off. Once everyone has got into position give a signal for everyone to bring the picture to life, adding sounds and movement and using the specially composed soundtrack available with these resources</p>	<p>Organise the group so that approximately 1/3 are soldiers and 2/3 are the crowd. Consider how you will organise the crowd – will they be in two groups with a space through the middle for the soldiers to pass along? Ask each member of the crowd to think about who they have come to see off – a father, a son, a husband?</p> <p>Soldiers will need to be organised in ranks – say marching two abreast.</p> <p>You may wish to use the specially created soundtrack available from the website. The soundtrack has a popular marching song – ‘It’s a long way to Tipperary’ and the sound of the crowd cheering. Play the soundtrack when you give the signal for the picture to come to life, with the crowd cheering and waving and the soldiers either marching on the spot or moving in step through the space between the crowd.</p>

2

Archie Dobson’s War – Part 2

Synopsis

As the war progresses, we learn that it is far from the grand adventure Walter hoped it would be. Yet the Christmas truce he describes in a letter gives brief respite from the realities of war.

On the home front Archie’s father, Edward, begins to worry what will become of the family if he loses his workforce to the war. The women in the family knit socks for soldiers and the children become aware that adults are shielding them from the full horror of war. Then, when a nearby Zeppelin attack shakes the windows of the Dobsons’ house, everyone realises that the War is closer to home than they had thought. In January 1916, the family is left reeling when they learn that Edward has been conscripted.

Framework of drama activities

(NB each scene in the drama is separated by a few seconds of silence during which you can pause playback to undertake activities)

Scene	Drama activities	Guidance
<p>Scene 1: The Dobsons hear conflicting accounts of the fighting over breakfast.</p>	<p>Whole group: still pictures with sound track Pupils imagine being a soldier crossing No-Man’s-Land. They strike a dynamic still image of an armed soldier and then hold their poses while they listen to the soundtrack of shelling and gunfire, which lasts approximately 45”. At the end they speak their thoughts to say how they are feeling.</p>	<p>Begin by making sure everyone is familiar with the term No-Man’s-Land and knows what it is. Make sure you have the soundtrack ready – it is available in the resources programme and also to download from the website.</p> <p>Discuss the context – crossing a very dangerous stretch of ground, laden down with a heavy weapon and kit bag, under fire from the enemy.</p> <p>When you’re ready create the still pictures on the command ‘Freeze!’ and encourage everyone to listen carefully to the soundtrack. At the end move through the group inviting individuals to speak their thoughts by touching them on the shoulder. Be ready to repeat any words so that all can hear clearly.</p>
<p>Scene 2: While at school Archie hears that a former pupil has been killed in the War.</p>	<p>Whole group: improvisation in role Assign someone to be Archie’s teacher (this is an opportunity for teacher in role). The others stand in rows facing the teacher, as if they are pupils in a classroom. The pupils ask the teachers questions about the war...and the teacher must evade giving a direct answer to the questions by whatever means they can!</p>	<p>The aim of the activity is to explore the reaction that Archie’s teacher has to his question about the War (he tells Archie it’s not for him to ask questions).</p> <p>Round off with a quick discussion. How do the children feel about being treated by their teacher in this way? Is it right? And why do they feel the teacher is behaving like this? Is it patriotism...or the teacher’s own lack of understanding of the causes of the War...or perhaps both?</p>

Scene	Drama activities	Guidance
<p>Scene 3: Archie hears about the Christmas Truce from a letter sent by Walter from the front line.</p>	<p>Activity 1: improvisation in role in pairs Each pair becomes a British/Commonwealth soldier meeting a German soldier in No-man’s-land during the Christmas truce. They improvise a short conversation, using information they have gleaned from Scene 3 of the drama.</p> <p>Activity 2: whole group movement leading to speaking in role Each pair splits and moves to opposite sides of the space (so that opposing sides are at either ends). One pupil – who has been predetermined – must make the first move from their ‘trench’ and into No-man’s-land.</p> <p>Slowly both sides then converge in the centre of the space, where pairs find each other again and repeat their improvised conversations from Activity 1.</p>	<p>Emphasise that both sides are made up of young men whose similarities far outweigh their differences.</p> <p>Move among pairs listening to their conversations and offering help as necessary with the sorts of things the soldiers might have talked about and the sorts of things they might have shared or exchanged. Listen to assess who is using information from the scene in the drama (greeting each other as either ‘Tommy’ or ‘Fritz’, exchanging food, drink and a button). Accents are not important!</p> <p>The essence of the activity is using gesture and body movements only to convey the message ‘we mean no harm’. After the predetermined pupil has made the first move the other members of the group will need to think carefully about: how does the other side respond to the initial movement; how does each side react to each other as they gradually move across the space; is it a straightforward meeting, or are there moments of danger or potential conflict?</p> <p>You could practise the meeting with either yourself or one of the pupils co-ordinating the movements, before playing the movements and conversations in full.</p>
<p>Scene 4: Agnes Dobson encourages her daughter, Mabel, to join her knitting circle. Later a Zeppelin bound for London dumps its bombs on Glaveston, narrowly missing the Dobsons’ house.</p>	<p>Activity 1: whole group movement and talking in role Everyone sits in a circle. Each pupil mimes in turn opening a parcel sent from home and taking something out – perhaps a knitted hat or scarf...perhaps something else.</p> <p>Activity 2: whole group soundscape Sitting in a circle discuss the sounds of the Zeppelin – explosions, running footsteps, shouts and confusion. Go around the circle asking each pupil to create a sound from the attack. They could clap or stamp, make a rhythm on their body or use their voice to create a sound effect. Go around the circle until everyone is making a sound contributing to the overall soundscape. Ask for volunteers to go into the middle of the circle to listen (as if hiding under the stairs).</p> <p>Activity 3: still pictures in groups Make still pictures in groups of the moment Edward Dobson, Archie and Mabel rush out into the street to see the Zeppelin above.</p>	<p>Encourage everyone to think about how precious parcels sent from home would have been – something akin to a Christmas present. What would pupils most want to receive from home? Move swiftly around the circle, ensuring that pupils don’t simply start to copy each other.</p> <p>You might want to turn off lights or take other steps to add to the atmosphere. Encourage pupils to think about how they can use their sounds to build rhythm and atmosphere. But be careful to ensure no-one is over-exercising their voice.</p> <p>Encourage those who go in to the middle of the circle to talk about how they felt – are they scared by the sounds? How do they make them feel?</p> <p>Focus on making the pictures as dramatic as possible, giving attention to facial expressions and use of the upper body (pointing, etc).</p> <p>The audio resources available include the soundtrack of the Zeppelin attack. You could choose to use it here, with pupils listening while holding their still pictures.</p>

Scene	Drama activities	Guidance
<p>Scene 5: Archie and Mabel visit Walter who is home on leave. Walter tells them about the death of his friend Billy Mason. He is going to tell Billy's mother of her son's death.</p>	<p>Activity: whole group discussion The group considers what Walter says about how he will break the news to Mrs Mason (he'll tell her 'it was instant') and how Mabel and Archie react to this.</p>	<p>The essence of the activity is whether it is ever right to tell lies – and whether 'white lies' are correct in the circumstances. Mabel tells Walter that he will be lying to Mrs Mason about the death of her son and at the end of the scene Archie is upset not because of 'the button' but because Walter will be 'sitting down in poor old Mrs Mason's kitchen telling lies'. Discuss what the three characters say and what this may tell us about their characters. And consider what it is that makes Archie so upset: simply the fact that Walter is lying...or a growing sense that in some circumstances lies – 'white lies' – might be the best approach.</p>
<p>Scene 6: 1916 – conscription is introduced and Edward Dobson explains what it means. While on their way to church Edward is presented with a white feather.</p>	<p>Activity: whole group talk corridor One pupil is selected to represent Edward. The others form two equal lines with a space down the middle for Edward to walk along. As Edward passes each pupil in turn hands Edward an imaginary white feather and says some words to him. At the end Edward can tell the group how receiving the letters has made him feel.</p>	<p>Make sure everyone is aware what the white feather is and why it was given. Review what Edward says about the lady who gives him the feather – that she may have very personal reasons for why she has given it to him (eg the loss of a husband or son). Make sure everyone in the group has considered these possible motivations, so that they won't simply tell Edward 'you're a coward' or 'you should feel ashamed' but can back these assertions up with more detail.</p> <p>At the end you may wish to have a quick discussion about giving the white feather – and in particular Archie's view that it is 'unfair'.</p>
<p>Scene 7: Lizzie visits the Dobsons and reveals she is leaving her new job at Burside Hall to work in a munitions factory making shells.</p>	<p>Activity 1: whole group movement in role Pupils become domestic servants in Burside Hall, responding to the instructions of the lady of the house / housekeeper. One pupil (or the teacher) takes on this high status role, while everyone responds to their instructions. These instructions can be used to reinforce the historical context – sweep the floors, polish the silver, make the fire, draw the curtains, etc.</p> <p>Activity 2: whole group discussion Pupils discuss the role of women in the workplace during the War – and Lizzie's decision to join the munitions factory in particular.</p>	<p>Lizzie tells the others how hard life as a housemaid is at Burside Hall. This activity serves to underline that fact and gives context to Lizzie's decision to join the munitions factory.</p> <p>Nominate a child for the high status role of lady / housekeeper – or take on this role yourself. You could emphasise the difficulty of the work by gradually making your instructions more rapid...and more unreasonable.</p> <p>What have pupils already learnt elsewhere about the role of women in the workplace during the War? Some of the jobs they undertook are mentioned in the scene and you can find out more here.</p> <p>What work was considered typical 'women's work' and what was not? How do they relate the situation during the War to how things are now?</p>

Scene	Drama activities	Guidance
<p>Scene 8: Edward Dobson receives his call-up – he is conscripted into the army. He tries to tell the family not to worry.</p>	<p>Activity 1: discussion in role in pairs Working in pairs pupils take on the role of parents who – like Edward and Agnes – have just received the conscription letter. The conversation shows how they react and how they consider the news should be given to the children.</p> <p>Activity 2: whole group hot-seating One pupil takes on the role of Archie and sits in the middle of the circle. The others quiz him about how he is feeling, including his statement ‘I’m not a child anymore’. Other pupils can volunteer to take over the role of Archie at appropriate moments.</p>	<p>Edward keeps a stiff upper-lip about his conscription but encourage pupils to consider how he is really feeling. Is he frightened? Angry? Is his main concern for himself...or for the family? How will he wish to appear in front of the children – brave? And how will Agnes feel? How will she take the news? Will she be proud? Afraid? Both?</p> <p>At the end of the episode Archie appears confused by mixed messages – his father is still telling him that the War will be over soon but his sister Mabel thinks otherwise. Earlier Archie has also witnessed that the War leads people to say and do things that you wouldn’t expect. So use carefully questioning to try to analyse how Archie is feeling and his gradually changing attitude to the situation he and his family find themselves in.</p>

3

Archie Dobson's War – Part 3

Synopsis

Edward's quiet departure for war contrasts greatly with Walter's grand parade. Archie is now to be 'the man of the house' and when Edward shakes his hand upon leaving - rather than giving him a hug - Archie feels sad and scared.

Everyone is keen to contribute to the war effort. Agnes volunteers in a military hospital and Archie joins her, although seeing the wounded soldiers there troubles him. The whole family struggles to cope when they receive news of Walter's death. Mabel runs away to join the Women's Land Army, but is quickly returned to her worried family. She explains that she wanted to do something to help.

In November of 1918 the Armistice is declared, the fighting ends and the Dobsons learn that Edward has survived the War. In spite of the festivities around them, the Dobsons celebrate quietly with the Carters, whilst also mourning Walter. Archie is thrilled when Edward returns home. The hug his father gives him lets him know that the War is really over.

Framework of drama activities

(NB each scene in the drama is separated by a few seconds of silence during which you can pause playback to undertake activities)

Scene	Drama activities	Guidance
Scene 1: 1917. Edward Dobson leaves for the War. Archie visits a field hospital with his mother and has a disturbing dream about a gas attack on the front lines.	Activity: still pictures in small groups Working in small groups of three or four pupils make two contrasting still pictures: the first shows the way Walter left for the War with a parade; the second shows Edward walking to the station on his own.	Give the groups time to plan and practice their pictures. Then gain everyone's attention and strike the first still picture at your instruction...with each group then moving smoothly and seamlessly into their second picture to a further instruction. You can use this freeze frame to open a discussion about how attitudes to the War may be changing.
Scene 2: Archie visits a field hospital with his mother and has a disturbing dream about a gas attack on the front lines.	Activity: movement in small groups – Archie's dream Working in groups of about 4 the pupils re-create Archie's dream. One pupil takes on the role of Archie asleep – perhaps lying on the floor. The others stand some way off and slowly move towards Archie with swirling movements, becoming the 'gas'. As they reach Archie they hold hands and circle around him. When Archie suddenly awakes those in the gas circle drop hands and slowly move away again.	Poison gas was a new and terrible weapon of the War. The gas drifted across no-man's-land on the wind, keeping close to the ground and then sinking into trenches. Encourage the pupils to think carefully about the 'fluid' movement of the gas, how its tendrils search ahead, 'feeling the way'. Also encourage pupils to think how they can create a sense of climax as they circle Archie, immediately before he awakes. After Archie awakes they should slowly retreat backwards, maintaining their fluid, flowing movements, close to the floor.

Scene	Drama activities	Guidance
<p>Scene 3: Letters from France. Edward Dobson writes to his family but reveals little about life on the front line and Walter writes his final letter to Archie.</p>	<p>Activity 1: improvised talk in pairs / whole group Edward's letter conceals the truth about life at the Front, where Edward and the other soldiers are preparing for a 'big push'. One pupil in role as Edward / another soldier makes a positive statement about his circumstances...and is immediately answered by the other pupil speaking his inner thoughts – ie the truth. Or, if you wish to exercise more control, organise the group as a circle and go around the circle yourself offering a positive statement, with each pupil offering the opposite 'truth' in turn.</p> <p>Activity 2: whole group still picture Ask one pupil to start a still picture showing a soldier in a trench about to go 'over the top'. One by one other pupils join the freeze frame, gradually building up an imaginative picture of the line of soldiers in the trench, waiting for the order to attack. Once everyone is in position you can move around the picture, inviting pupils to say what they are thinking / feeling.</p>	<p>The activity aims to explore Edward's stoicism and the reluctance of some soldiers to let those at home know the reality of the War. Use the statements from Edward's letter as inspiration – eg 'the weather is very mild' or 'I can hear birds singing' – which might be answered by 'the weather is cold and wet' and 'all I can hear are shells falling'.</p> <p>Organise pupils in a long zig-zag line, making the shape of the trench (trenches were zig-zag to prevent firing along the line and to contain shell damage). Think about how each individual will contribute to the whole picture. Someone will be in command holding a whistle – ready to give the signal. Others may be making final adjustments to kit...or holding ladders against the side of the trench.</p> <p>This activity prepares for the sombre news of Walter's death that follows.</p>
<p>Scene 4: Joe Carter arrives at the Dobson's house. His family has received notification of Walter's death.</p>	<p>Activity: small groups, improvisation Working in small groups pupils improvise a scene in which a family – like the Carters – receive notification that a loved one has been killed. They freeze the scene at the point the letter is opened and the news shared.</p>	<p>Ask groups to really think about how they will make their pictures dynamic – and not simply heads bowed. Who will be holding the letter and how? Will the family members be close together – perhaps trying to see the letter – or far apart?</p> <p>You could conclude with a brief discussion. Did pupils think that this would be the outcome for Walter? If so, why? Do they think it was a typical outcome for a soldier in World War 1? (Close to 1 million British soldiers died in the conflict – so this scene is one that would have happened in households all over the country).</p>
<p>Scene 5: Mabel disappears. It turns out she has tried to volunteer for the Women's Land Army.</p>	<p>Activity 1: whole group storytelling Sitting in a circle, pupils work together to tell the story of a girl like Mabel who runs away to join the Women's Land Army but is sent back because she is too young. Go around the circle, inviting pupils to add a line each to the story in turn.</p> <p>Activity 2: talk in role in pairs After Mabel has returned she suggests that her actions have been motivated by a desire to do something to make a difference and that Archie and her Mum 'probably won't understand'. Explore what Mabel means by improvising a conversation between a child (like Mabel) and a parent (like her Mum) in this situation.</p>	<p>Before you start, re-cap what happens to Mabel in the story. Encourage pupils to use descriptive sentences as well as sentences which move the narrative forward. They might describe locations from the story, or the character or the emotions of the girl who has run away. How will the group's story differ in detail from Mabel's?</p> <p>The parent wants to discover more about what made the child feel the need to run away...while at the same time seeking to be entirely reassuring. And the child needs to attempt to explain what motivated them to do what they did. Move among pairs listening to the conversations and questioning where necessary to establish detail. At the end you could select some pairs to demonstrate their conversations for everyone else?</p>

Scene	Drama activities	Guidance
<p>Scene 6: The War comes to an end.</p>	<p>Activity 1: whole group – improvisation in role Everyone in the group chooses a character from the story to become. Then they move around the space meeting and greeting everyone else, sharing the news they have just heard that the War has ended. When they meet pupils can tell each other who they are and what the end of the War means for them.</p> <p>Activity 2: whole group – living picture Invite one pupil to come and make a still image, showing somebody at a street party, celebrating the end of the War. One by one the others pupils join in alongside, until the whole group is in the picture. On your signal the pupils come to life with movement and sound. Then, at another signal from you, freeze the picture and then move around tapping pupils on the shoulder for them to explain how they are feeling.</p> <p>You might also choose to extend this activity by creating contrasting family scenes, showing a family like the Dobsons who have chosen to mark the end of the War differently.</p>	<p>Re-cap the story before you begin and consider the ways the War has changed the lives of the characters. Each pupil can choose a role or you can allocate them – try to ensure that as many characters as possible are included. Think beyond the main characters – what about those in Burside Hall, for example, whose home was turned into a military hospital? What might the end of the War mean for them? And how do pupils think their characters will feel about life after the War? How will their lives change again?</p> <p>You may wish to preface the activity with a discussion of the decision made by the Dobsons to see their cousins rather than go to the celebration in Glaveston. Ask pupils to think about the fact that although they are holding a ‘celebration’ for many people the outward signs of joy will be masking inner sorrow. Indeed you may choose to determine that the spoken thoughts provide a clear contrast to the outward signs of celebration.</p> <p>Give pupils time to plan and practice. They might consider a family member making a short speech, remembering those who have been lost.</p>
<p>Scene 7: Edward Dobson returns home.</p>	<p>Activity: still images in small groups In groups discuss the story of ‘Archie Dobson’s War’. Each group picks out six key moments and recreates them in a series of still pictures.</p>	<p>A way of summarising the story and fixing it in pupils’ memories. Think about the shape of Archie’s narrative and how his views have changed across the story. Which episodes can be chosen to best illustrate this?</p> <p>Organise pupils in groups of 4 to 6 and set them a finite time period to prepare. Then, when it comes to showing the pictures, you could either: a) have everyone strike their pictures at the same time, moving from one picture to the next at your instruction (encouraging a smooth transition between them); or b) allow each group to show their pictures to everyone else in turn – in which case you could invite those watching to identify the scenes and say what they like about each group’s work.</p>

The Music programmes

The three music programmes provide lots of support for class singing skills, for language and rhythm activities, as well as reflection on the history and background to World War 1 - from the serious aspects of trench warfare and the loss of life on a huge scale, to some light-hearted moments reflecting the ironic humour shown by troops at the time. There are also starting points here for the children to perform with classroom instruments and to develop original composing and creative music-making.

Summary of Music skills and concepts

Programme	Performing skills, controlling sounds	Composing skills, creating and developing ideas	Appraising skills, responding and reviewing	Listening and applying knowledge and understanding
1. Listen to the fields	<ul style="list-style-type: none"> keeping in time with a beat imitating rhythms echoing melodic patterns and 'leaps' following and repeating words accurately using different 'vocables' (eg doo-ing, humming, la-ing, whistling, etc) making sounds 'flow' smoothly in 'phrases' and taking breaths performing with changing dynamics (especially very quietly) changing speed/tempo (especially slowing down) 	<ul style="list-style-type: none"> composing three-note tunes inventing rhythm-patterns using 'graphic scores' to symbolise real-world sounds and as a framework or 'map' for performing sounds with instruments and voices 	<ul style="list-style-type: none"> recognising and discriminating between melodic shapes (eg bugle calls) recognising 'motifs' in 'sequence' 	<ul style="list-style-type: none"> becoming aware of social and historical influences on musical moods and styles recognising bird-sounds and bell-peals recognising changing moods within musical styles finding out about a 'medley' (a collection of songs, one after another)
2. Stuck, stuck in the middle	<ul style="list-style-type: none"> very quiet singing, in a 'half-whisper' singing with 'sentimentality' and 'irony' 'lilting' and swaying to a waltz rhythm slowing down and picking up speed singing notes accurately that are close in pitch singing a short phrase in 'two-part harmony' whistling while clicking fingers; singing to 'la' and 'doo' 'pausing' 	<ul style="list-style-type: none"> 'waiting' – creating a group-piece evoking aspects of time passing, in the context of World War 1 'Over the top!' – creating a group-piece evoking the sounds of trench warfare 	<ul style="list-style-type: none"> recognising and adapting well-known tunes and songs from the past identifying accurate pitch differences and contours (up and down, high pitch notes and also low ones) 	<ul style="list-style-type: none"> understanding how emotions in music can be interpreted in varied ways (eg with fear, cheerfulness, irony, etc)

Programme	Performing skills, controlling sounds	Composing skills, creating and developing ideas	Appraising skills, responding and reviewing	Listening and applying knowledge and understanding
3. Can you, can you remember?	<ul style="list-style-type: none"> performing with abrupt changes of mood (especially in Medley 4) shifting phrases ‘up in pitch’ singing quietly and reflectively adjusting vocal performance to varied controlled emotions and ideas (eg memories, anger, pain, fear, friendship, warmth, softness) ‘holding on’ to particular words 	<ul style="list-style-type: none"> experimenting with ‘bugle calls’ on classroom instruments transforming chaotic and aggressive musical patterns into calmer, more constructive or natural patterns 	<ul style="list-style-type: none"> recognising particular note-intervals (eg the rising-fifth in the ‘Last Post’ and ‘Can you, can you remember?’) recognising bell-like patterns (falling and rising, down and up) 	<ul style="list-style-type: none"> understanding how music can work across time (eg through memory) and across generations (eg through collective memory), to signify and recall events, images and emotions – connecting with the past

Listening to the programmes

If listening as a whole class, ensure that the sound equipment is positioned so that it can be heard clearly by everyone and without excessive echo. Depending on numbers and location, it can be helpful to position the class in a semi-circle arrangement (eg in several rows). There is an opportunity in programme 5 for singing in ‘two parts’, as well for singing in two languages after the programme, so you may wish to divide the class into two halves for these activities.

For a variety of vocal warm-ups before the programme, see: www.bbc.co.uk/sing/learning/warmingup.shtml

Word patterns and chants based on short sections of some of the song lyrics are useful preparation, as are tongue-twisters, focusing separately on vowels and consonants, face exercises (eg exaggerated smiling, wide-mouth, chewing toffee), breathing deeply, and singing scales to ‘doo’, ‘la’ and humming.

You can vary sitting and standing during the programme (eg sitting to learn the different sections, then standing to perform the whole songs and complete medleys), depending on your situation. Good standing posture for singing involves straight backs, standing tall, with loose knees and feet slightly apart.

1

Listen to the fields

Focus

Beat and rhythm; melodic patterns and leaps; smooth phrases; changing dynamics

Musical styles

Contemporary-lyrical, influenced by English early-20th century 'pastoral'. Post-Edwardian 'patriotic' anthems and army-marching songs.

You will need...

Lyrics for the song 'Listen to the fields' and the 'Recruitment medley' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided for these songs.

Before the programme

Discuss how the main context for the programme is the hot summer of 1914 before the outbreak of war, the enthusiastic recruitment songs at the beginning of the war and the sense of foreboding about what might follow.

What we will be doing

Introduction

The children are asked to remember their early experiences, then imagine to when their parents were young, then their grandparents, great-grandparents and even great-great-grandparents, linking to the situation in 1914...

'Recruitment medley' A

The children tap their knees in time, while following the words of a patriotic song 'Your King and country want you.'

'Recruitment medley' B

Listen to two lines at a time of the chorus to 'It's a long way to Tipperary', then copy the words and tune.

'Recruitment medley' C

Perform the tune of the chorus to 'Pack up your troubles', 'doo'-ing, then humming, then whistling, then singing to 'la'. Repeat, making the sounds flow.

Drills sequence

Imitate four short military drum-rhythms by clapping, and learning that these worked like a 'code' to convey orders. Listen to bugle-calls for 'advance', 'cease-fire' and 'wake-up!'

Listen to the fields, verse 1

Learn the song in sections. In the first part (lines 1-5) the tune rises and falls in 'phrases' with melodic 'leaps', with references to birdsong and quiet church-bells. The second part (lines 6-12) is faster and busier (four beats in a bar), with step-wise ups and downs, to reflect the stream and river, the 'hustle and bustle' of the town and the sunset.

Listen to the fields, verse 2

Here the words need to flow naturally. The children 'linger' on quiet notes at the end, slowing down to hold the last note, as the thunder rumbles in the distance...

'Recruitment medley' performance

Make your voices bright and positive for 'Your King and country want you', 'It's a long way to Tipperary' and the tune of 'Pack up your troubles'.

Listen to the Zelds, whole song

Perform the whole song, returning to the slow, thoughtful mood, reflecting the summer of 1914 and the serious times ahead.

Try to blend all voices together for a smooth, thoughtful sound (as if one voice).

Follow-up ideas

Listening

As well as popular music of the time, English orchestral music by composers such as Butterworth and Holst offers another dimension to help children identify with the mood of the period around 1914.

Composing coded messages

Following the ideas in the 'Drills sequence', invent simple rhythm-patterns on unpitched instruments (eg drums, tambourines, woodblocks, etc) and two-note or three-note tunes on pitched instruments (eg recorders, ukuleles, keyboards) to convey coded messages.

Composing 'Countryside, town and changing weather' music

Using the stimulus of 'Graphic score 1', groups create music for 'Countryside, town and changing weather', including sounds to evoke rustling wheat, birdsong, distant bells ringing, a stream and river flowing, town and factory, home life, wheat again, birds again, and thunder rumbling...

Links to the dance and drama programmes

Drama 1

'Archie Dobson's War, Episode 1' focuses on 1914, when the central character Archie begins to absorb the news that war is declared and his cousin Walter signs up.

Dance 1

'Countdown to war' includes marching and training activities (to 'It's a long way to Tipperary' and 'Pack up your troubles') and a contrast between 'town' and 'country' (based on elements of 'Listen to the fields'), as well as a tango-like masters' dance called 'A proper walkabout'.

2

Stuck, stuck in the middle

Focus

Beat and rhythm; melodic patterns and leaps; smooth phrases; changing dynamics

Musical styles

Waltz, 'Palm court' and Music hall.

You will need...

Lyrics for the song 'Stuck, stuck in the middle', the 'Trenches medley' and the 'Christmas truce' medley, via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided for these songs.

Before the programme

Discuss how the scene shifts to France during 1914-16, where Britain and its allies are now at war with Germany.

What we will be doing

Introduction – in the trenches

The children imagine being stuck in mud-filled trenches, under fire and in fear. At this time during World War 1, soldiers made jokes and sang songs to keep up their spirits.

'Trenches medley' A

Listen to and copy two lines at a time of the song 'Hush, here comes a whizz-bang', singing very quietly. A 'whizz-bang' was a small bomb or shell that 'whizzed' through the air, and 'No-man's-land' was an area between two sets of trenches.

'Trenches medley' B

Soldiers often made up their own words to fit well-known songs and hymn-tunes. Copy a line at a time of the song 'When this lousy war is over' (to the tune of 'What a friend we have in Jesus').

'Trenches medley' C

Sing the words of 'We're here because we're here' – the three words 'we're here because' repeated over and over, to the familiar tune of 'Auld lang syne' (as sung nowadays at New Year).

Stuck, stuck in the middle, verse 1

Learn to sing a few bars at a time, swaying your body gently to the 'lilting' waltz-feel. Pitch the close together notes carefully, slowing down at 'think of you' (where there are two harmony parts you can try after the programme). Watch out for the high notes at 'Whizz, bang, thud!'

Stuck, stuck in the middle, verses 2, 3 and 4

Verse 2 is singing 'doo', whistling and clicking-fingers. In verse 3, slow down at 'Whizz, bang, whoosh!' – then in verse 4, sing 'la', then 'doo' again.

Stuck, stuck in the middle, verse 5 and Coda

The 'coda' (extra end section) has a pause after 'Kingdom come' and the singing can emphasise the irony of the 'cheerful' tune, contrasting with the seriousness of the actual situation.

'Christmas truce' medley

In a 'flashback' to Christmas 1914, the children imagine the time when letters and reports tell us that soldiers from both sides came out of their trenches for a few hours of peace – the 'Christmas truce'. They recreate the scene in music, by singing 'While shepherds watched' (to the joke words about washing socks in coal-tar soap) and then the famous 'Silent night'. (See Follow-up ideas for extending this activity).

'Trenches medley' performance

Sing 'Hush, here comes a whizzbang' (in a half-whisper), 'When this lousy war is over' and 'We're here because we're here' joined up.

'Stuck, stuck in the middle', whole song

Perform the whole song, swaying gently with the lilting waltz-rhythms and remembering to slow down and pick up speed in the right places.

Follow-up ideas

Performing 'Stille Nacht/Silent Night'

Using the extra online accompaniment, two groups (eg the class divided into two) sing a version of 'Silent night', where the German words ('Stille nacht') are echoed, line-by-line, by the English words. See online for the words.

Composing 'Waiting' music

Using the stimulus of 'Graphic Score 2', groups create music for 'Waiting', including sounds to evoke feet marching, thunder-rumbles, bugle-calls, horses, distant guns, mud and a pocket-watch ticking...

Composing 'Over the top!' music

Using the stimulus of 'Graphic score 3', groups create music for going 'Over the top!', including sounds to evoke whistles, voices, bugle-calls, guns, rifles, tanks, horses and chaos...

Links to the dance and drama programmes:

Drama 2

'Archie Dobson's War, Episode 2' focuses on 1914-1916, when a postcard arrives from Walter, a Zeppelin arrives in England, and Archie's father Edward is called up.

Dance 2

'Over by Christmas' includes trench-digging actions to some of the medley-tunes, slow, nervous actions based on life in the trenches, a munitions-factory sequence and an extended exploration of the Christmas truce music, in movement.

3

Can you, can you remember?

Focus

Performing with changes of mood, adjusting vocal performance to varied emotions; pitch discrimination and intervals; singing quietly and reflectively.

Musical styles

Quiet and reflective.

You will need...

Lyrics for the song 'Can you, can you remember?' and the 'End in sight? medley' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided for these songs.

Before the programme

Discuss how the third music programme moves from the turning point of World War 1 to its aftermath, exploring ways we might learn from the events and 'remember' them. Ask the children if any of their families (or local people, or museums, etc) have any items they could loan (eg photographs, copies of letters, poems, documents, etc), which might help to share memories across the generations, back to a hundred years ago and into the future.

What we will be doing

Facts and figures

Against a background of trench war sounds, we hear of the nine million soldiers who died, twenty million soldiers who were wounded and of the twenty million plus other people who lost their lives as a direct result of World War 1.

'End in sight?' medley A

Remember and sing the simple words to 'We're here because we're here', set to the tune of the famous 'Auld lang syne'.

'End in sight?' medley B

Listen to and copy two lines at a time of 'Over there', a lively American patriotic song, written to motivate American troops in 1917.

'End in sight?' medley C

Hum the first part of the famous 'Home! Sweet home', then join in the easy words for the last three lines.

Bugle calls

Listen to part of the 'Last Post' (based on a slow, quiet bugle call) heard at Remembrance Day each year – giving a chance to reflect on lost lives and space to think.

'Can you, can you remember?' – verse 1 and chorus

Learn to sing the music in sections, beginning with a quiet, reflective 'rising-fifth' like the Last Post (line 1), then shifting this up in pitch (line 2), then with pauses on the words 'singing' and 'ringing' (lines 3-4), then with a tune falling and rising like pealing bells (lines 5-6, the chorus).

'Can you, can you remember?' – verse 2 and chorus

Sing with controlled emotion in the voice, to reflect the words' focus on anger, pain and fear and the questions in the chorus.

'Can you, can you remember?' – verse 3 and chorus

Sing with warmth and softness in the voice.

'Can you, can you remember?' – verse 4, chorus and coda

The 'coda' (extra end section) is just the same as the first line sung slowly and thoughtfully and with a long pause on the last note. Verse 4 is a chance to reflect on how memories can be shared across the generations.

'End in sight?' medley performance

Perform 'We're here because we're here', 'Over there' and 'Home! Sweet home', joined together.

'Can you, can you remember?' – whole song

Perform the whole song, remembering the pauses on 'singing' and 'ringing' (verse 1), controlled emotion (verse 2), warmth and softness (verse 3), quiet reflection (verse 4) and the long pause on the last note (coda).

Follow-up ideas

Bugle calls

Experiment with quiet, 'Last Post'-type bugle calls on tuned instruments (eg recorder, melodica, glockenspiel, etc), using just a few notes.

Composing wartime-peacetime music

Using classroom instruments, explore ways to transform chaotic or aggressive musical patterns into calmer, more constructive, or natural ones (eg related to the images in the song-words – rustling wheatfields, skylarks singing, bells ringing). Develop a 'graphic score' together, as a way to 'cue in' instruments and sounds in your performance.

Links to the dance and drama programmes

Drama 3

'Archie Dobson's War, Episode 3' focuses on 1916-1918, when Archie dreams of a gas attack, his cousin Walter is killed in action, his sister Mabel runs off to join the Women's Land Army and his father Edward returns home.

Dance 3

'Over the top!' includes a Ragtime 'Grizzle and growl' dance to mark the entry of America into the war, a 'No-man's-land' sequence to convey contrasting feelings of bravery and fear, and a structured 'Remembrance' section (developing the music of 'Can you, can you remember?')

Programme 10 - Sound resources

The final download of the series provides a range audio resources intended to enhance your staging of the play *Archie Dobson's War*. They include the backing tracks for all the songs, incidental music and sound effects.

The audio resources are also available from the *WW1 Performance Pack* pages of the School Radio website in two ways: i) downloadable files of each individual audio resource; ii) a single streamed file, with 'chapters' so that each audio segment can be quickly and conveniently 'cued' ready to play.

Downloading the individual audio files may appeal to you if you wish to use an mp3 player to play the music and sound effects during your performance. Otherwise you can use the 'chapterised' streaming file on the School Radio website by connecting your computer to a sound system before your performance.

The correct point in the performance to play each audio resource is clearly marked in the playscript for *Archie Dobson's War*. You will see each audio cue marked in red, with the words 'Audio resource' followed by a number.

The complete list of audio resources is:

1. Backing track for the song 'Listen to the fields'
2. Drum beats for marching feet
3. Sound effect: a factory hooter
4. Drum beats for marching feet again
5. Backing track for the chorus of 'Your King and country want you' – sung twice
6. Backing track for the songs 'It's a long way to Tipperary' and 'Pack up your troubles'. There are two choruses of 'Tipperary' – the first to march to and the second to sing to.
7. Sound effect: exploding shells
8. Backing track for the song 'Stuck, stuck in the middle'

9. Backing track for the carol 'Silent Night' with each line repeated for two groups singing in German and English. The backing track continues with an instrumental version of the carol.
10. A referee's whistle followed by the melody of 'Silent Night' for the 'Christmas truce' movement activity.
11. Sound effect: a Zeppelin approaching
12. Sound effect: bombs exploding
13. Drum beats for marching feet
14. Backing track for the songs 'When this lousy war is over' and 'We're here because we're here'
15. A whistle for 'going over the top' followed by gunfire and the melody of the song 'Stuck, stuck in the middle'
16. Backing track for the song 'Over there'
17. A bugle plays the 'Last Post'
18. Music for the armistice celebration
19. Backing track for the song 'Can you, can you remember?' followed by an instrumental version with a tolling bell

If you have any queries about how best to incorporate the audio resources in your performance please contact us using the website:

www.bbc.co.uk/learning/schoolradio/contactusform

1 Countdown to war

The movement sequences in this programme explore life in the town and countryside pre-1914 and conclude with the military training at the outbreak of War.

Summary

Warm-up

Marching to a regular beat – on the spot, and then travelling round the room.

Sequence 1: Working hard in the country or the town

Half the class perform strong, sustained, crop-scything actions inspired by Edwardian farm workers while the other half perform quick, light, repetitive movements inspired by workers operating machinery in a bustling Edwardian factory.

Sequence 2: Masters and servants

Half the class are rich, 'important' masters showing off 'The Castle Walk' dance around the edge of the room, while the other half are the busy servants – rushing here and there to polish, scrub or dust!

Sequence 3: Soldier training

Alone, in pairs, and then in groups of 4; march forwards together in evenly spaced formation, with quarter turns (90 degrees) to the right or left, and half turns (180 degrees) to face the opposite direction.

Cool down

Gentle stretches and balances.

Sequence	Content	Guidance and Evaluation
Warm-up	Energetic marching to a regular beat – first, on the spot, and then travelling round the room.	Do dancers keep to the beat? Do they lift knees high and swing arms energetically by sides?
Sequence 1a: Working hard...	In the country: harvesting with scythe Holding handles of an imaginary scythe, pupils twist their bodies round from right side to left as they swing arms round to cut imaginary crop. Then they twist bodies and swing arms back round to the right side, ready to repeat crop-scything action. When confident, they stand one behind the other to form a class circle and travel around the edge of the room performing the smooth, controlled, crop-scything action – 'swing round and slice...step forward and swing back...'	Crop-scything action should be strong but also smooth and controlled. Do dancers move in unison - following the music to perfect the timing of this group harvesting sequence? Do they tense their muscles and use appropriate facial expression to show how hard they're working?
Sequence 1b: Working hard...	In the town: operating factory machines Dancers develop a short, repetitive, mechanical sequence; pushing, pulling, twisting and turning imaginary buttons and levers.	Can they repeat their sequence accurately? Are the movements quick, mechanical and jerky?

Sequence	Content	Guidance and Evaluation
Sequence 1c: Working hard...	<p>Combine a + b Half the class perform the crop-scything action around the edge of the room while the other half perform the factory machine operating actions in the middle of the room.</p>	Is there a clear contrast between the smooth, controlled harvesting action and the jerky, mechanical, factory actions?
Sequence 2a: Masters and servants	<p>Masters dance ‘The Castle Walk’ Pupils hold an imaginary partner and show off the latest dance steps: it’s 4 steps forward, and 4 steps back again – stepping lightly on the balls of feet.</p> <p>‘The Castle Walk’ is a popular dance of the period – specially designed to be simple to dance. You can watch a tutorial for the actual dance here:</p> <p>www.youtube.com/watch?v=sMyEnTZP0yI</p> <p><i>The BBC is not responsible for the content of external websites.</i></p>	<p>Dancers should hold one hand raised – as if resting on an imaginary partner’s shoulder or waist, and the other out to the side.</p> <p>Encourage a posh, upright pose with head high and turned slightly to the side – like a rich and important master or mistress of a grand Edwardian house.</p>
Sequence 2b: Masters and servants	<p>Busy servants Dancers dash through the spaces with small, busy steps – stopping every now and then to polish the silver, or scrub the floor, or dust the chandelier.</p>	<p>Dancers should move with quick, bustling steps.</p> <p>They should tense their muscles to show how hard they’re working.</p>
Sequence 2c: Masters and servants	<p>Combine a + b Half the class dance as the masters performing ‘The Castle Walk’ around the edge of the room, and then the other half perform the busy servants sequence in the middle of the room.</p>	Do dancers from both groups use contrasting facial expression and exaggerate their moves to convey the humour of this sequence?
Sequence 3a: soldier’s training	<p>Marching Enthusiastic marching steps to the beat of the music. Stop and salute.</p> <p>Take 7 marching steps forward, then turn sharply to change direction on eighth beat, and repeat.</p>	<p>Dancers should maintain stiff, upright position as they lift knees high and swing arms enthusiastically by sides.</p> <p>Do they count the steps correctly in their head and turn sharply on the 8th beat?</p>
Sequence 3b: soldiers training	<p>Pairs Everyone joins a partner nearby and stands side by side, an arm’s length away from one another. Pupils stay next to their partners as they march through the spaces together. Then they stop and salute. Then take 7 marching steps forward, both turning sharply on eighth beat (a quarter turn to the right), and repeat.</p>	<p>Do partners march and turn at the same time as one another?</p> <p>Are the quarter turns sharp and precise?</p>

Sequence	Content	Guidance and Evaluation
Sequence 3c: soldiers training	Groups of 4 Each pair joins another pair nearby to make a group of 4, standing one pair behind the other. They check they're an arm's length away from the person by their side and the person in front of them. Then they march forwards together. Then stop and salute. Then take 7 marching steps forward, all turning sharply on eighth beat (a quarter turn to the right), and then repeat.	Does each group of 4 maintain its equidistant marching formation throughout the sequence? Do they march and turn in unison; moving at the same time as the rest of their group?
Sequence 3d: soldiers training	Experiment. Try marching in different sized and organized formations, using quarter and half circle turns to change direction.	Can dancers co-operate to explore a range of different group formations and marching patterns?
Cool down	Pupils walk to a space with small, slow steps. They stand up straight and tall. They stretch arms out to the sides to balance as they slowly raise alternate knees up high.	Dancers should keep back straight and focus forward as they balance with raised knee.



A scythe in use in modern times

2

Over by Christmas

The content in this programme contrasts life in the trenches with life on the Home Front.

Summary

Warm-up

Digging trenches. Rhythmic 'dig and throw' actions – march to a new space and repeat.

Sequence 1: Life in the trenches

Walking along the zig-zagging, muddy trenches with small, careful steps. Joining one or two people nearby to create a short sequence based on a selected trench-life activity – eg playing cards, writing a letter, eating a meal, sharing a story.

Sequence 2: The Homefront – munitions workers

Groups of about 4 form munitions production lines to perform set actions (push, pull, jump, turn) – one after the other and then together in unison. Each group develops their own production line sequence, varying the size, direction and speed of the actions.

Sequence 3: Christmas truce

Class divided into 2 equal group lines; sitting along opposite ends of the room. 'Silent night' cues slow, cautious steps towards person from opposite line – to shake hands and perform slow-motion footballing sequence together.

Cool down

Walk to a space for a series of slow, gentle stretches – back, legs, arms, whole body.

Sequence	Content	Guidance and Evaluation
Warm-up	Digging trenches Strong, rhythmic 'dig and throw' actions. Pupils walk to a new space with tired, heavy steps, and repeat 'dig and throw' actions.	Do dancers perform the actions with strength and energy?
Sequence 1a: Life in the trenches	Pupils a pathway along the zig-zagging, muddy trenches with small, careful steps.	Do dancers use appropriate body language – hunching shoulders to stay low?
Sequence 1b: Life in the trenches	Paired or small group short sequence based on a selected trench-life activity – eg playing cards, writing a letter, eating a meal, sharing a story. Pupils select one key movement for their chosen activity that they can repeat and develop throughout the sequence.	Can dancers work together to select and develop an appropriate key movement motif for their sequence?
Sequence 1c: Life in the trenches	Combine a + b Pairs or small groups travel along zig-zagging trenches together with small, careful steps. When the music stops, they perform their trench-life activity sequence together. When the music starts again, they continue their journey along the zig-zagging trenches.	Partners or small groups should stay close to one another as they travel together. When the music stops, dancers should move smoothly on to perform their trench-life sequence together.

Sequence	Content	Guidance and Evaluation
Sequence 2: The Homefront – munitions factory workers	<p>Groups of about 4 form munitions factory production lines to perform set actions (push, pull, jump, turn) one after the other and then in unison. Each group develops their own rhythmic production line sequence, varying the size, direction and speed of the actions.</p> <p>NB - always come back to your original position so that you can repeat your action again and again.</p>	<p>Do group members co-operate to perfect the split second timing of this sequence – sometimes performing together, and sometimes one after the other?</p> <p>Do they vary the size and direction of the set actions to create an effective sequence?</p>
Sequence 3: Christmas Day truce	<p>Class divided into two equal group lines, sitting along opposite ends of the room. With the Christmas carol ‘Silent Night’, they slowly stand and walk towards each other with small, silent steps.</p> <p>Dancers slowly reach out and shake hands with someone from the opposite line, and then walk to a space with that person to perform a short, slow-motion footballing sequence together. At the end of the carol, they shake hands again and walk slowly back to their side of the room.</p>	<p>This sequence should have a slow, controlled, dream-like quality.</p> <p>Do partners create an effective slow-motion sequence – developing selected football actions into dance moves?</p> <p>Do they use the structure of the music to cue the different parts of the dance?</p> <p>Do they hold a strong focus with their footballing partner to finish?</p>
Cool down	<p>Everyone walks to a space for a series of slow, gentle stretches – back, legs, arms, whole body.</p>	<p>Important! Increase the stretch slowly, and only stretch as far as feels comfortable.</p>



Two contrasting examples of village war memorials

3

Over the top!

This programme focuses on the end of the War, commemoration and remembrance.

Summary

Warm-up:

American Ragtime! Moving to lively, optimistic ragtime beat: Step 2, 3, pose! Step 2, 3, pose!
Step 2, 3, 4, 5, 6, 7, pose!

Sequence 1: No-man's-land!

Class divided into 3 equal lines, standing one line behind the other, along one side of the room. In turn, each line moves slowly forward across no man's land with sometimes brave and sometimes fearful steps. Dancers freeze in a strong battle-pose to finish.

Sequence 2: Grizzly bear dance

Popular, humorous ragtime dance: Step 2, 3, claws! Step 2, 3, claws! Step 2, 3, 4, 5, 6, 7, claws!
First person look terrified! Second person look terrified! And step 2, 3, 4, 5, 6, 7, claws!

Sequence 3: Remembrance

In follow-the-leader lines of 6. Each group line walks slowly forward to spread out across the width of the room. Lines should end up parallel and equally spaced – like rows of war-graves in WW1 cemetery. Finally, each group forms the shape of a war memorial.

Cool down

Deep, gentle breaths with slow, controlled stretches, and relax.

Sequence	Content	Guidance and Evaluation
Warm-up	American ragtime! Moving to a lively, optimistic ragtime beat: Step 2, 3, pose! Step 2, 3, pose! Step 2, 3, 4, 5, 6, 7, pose!	Dancers should lift knees high and step lightly onto balls of feet. Encourage strong, confident poses. Can they repeat the step pattern without the presenter's help?
Sequence 1: No-man's-land!	The class is divided into 3 equal lines, standing one line behind the other, along one side of the room. Lines move slowly forward, one after the other with sometimes brave and sometimes fearful steps. When they reach the other side of the room, they freeze in a strong, battle pose to finish.	Do dancers use appropriate facial expression and body language to convey contrasting feelings of bravery and fear? Do they move effectively as a group – using eye contact or gestures to support and encourage one another? Do they keep still in their battle pose while the next group is moving forward?

Sequence	Content	Guidance and Evaluation
<p>Sequence 2: Grizzly bear dance</p>	<p>Partners face one another and step round together in a small circle – but each time the presenter says ‘claws’ they lift up their long, sharp claws and make a roaring, grizzly bear face.</p> <p>Next, partners take turns to lean back with a horrified expression – as if startled by a terrifying grizzly bear.</p> <p>Finally, they repeat the circling steps and ‘claws’ sequence.</p> <p>This dance is based on a popular dance of the ragtime era.</p>	<p>Partners should use the same light, ball-of-the-foot steps they practiced in the warm-up.</p> <p>Do they exaggerate the grizzly bear actions/reactions to effectively convey the humour of this dance?</p> <p>Do partners use the structure of the music to remember and perform the different parts of the dance with confidence?</p>
<p>Sequence 3: Remembrance</p>	<p>In follow-the-leader lines of 6.</p> <p>Each group line walks slowly forward to spread out across the width of the room.</p> <p>With the sound of the bugle, dancers slowly raise their arms to make the shape of a cross, or solemnly bow their head.</p> <p>Finally, each group forms the shape of a war memorial: 2 people stand back to back to form the memorial stone or cross, while the remaining 4 people face in towards them, holding one another’s outstretched hands like a square-shaped chain surround. (See photographs) The 4 people forming the chain surround, slowly bow their head and kneel down.</p>	<p>Group lines should end up parallel and equally spaced – like rows of war graves in a WW1 cemetery.</p> <p>Dancers should maintain a solemn, respectful mood throughout this sequence.</p> <p>Can dancers move smoothly into the war memorial shape?</p> <p>Can dancers use the structure of the music and the sound effects to cue the different parts of the dance?</p>
<p>Cool down</p>	<p>Deep, gentle breaths as you slowly lift up from the waist and stretch arms above your head. Hold stretch for a few seconds, then relax.</p>	<p>Dancers should breath gently in through the nose and out through the mouth.</p> <p>Hold stretch still before slowly relaxing arms back down.</p>

Listen to the fields

Words and music: Barry Gibson

Slowly, thoughtfully and lingering

Bm⁷
E⁴/B
Bm⁷
C#m⁷/B
Bm⁷
C#m⁷
Bm⁷
C#m⁷

Lis - ten to the fields of wheat, Rust - le in the sum - mer sun,
 Lis - ten to the fields of wheat, See the clouds roll past the moon,

2nd time to

Bm⁷
E
F#m⁷
Amaj⁷
p
pp
E⁶+⁴

9 Hear the sky-lark sing-ing out Hear the church-bells ring-ing in the dis - tance... in the dis - tance... in the dis - tance...
 Hear the wind of change, it blows,

Faster and busier

Bm
Bm⁷
Bm⁶
F#m⁷
E⁴
Bm/D
E⁷

And the stream flows through the meadow, And the fish swims to the river, And the river pushes on-wards Past the village to the town, All the people and the factory And the hustle and the bustle And the home-life and the voices And the sun-set tumbles down...

F#m⁷
Bm
Bm⁷
Bm⁶
F#m⁷
E⁴
Bm/D
E⁷
F#m⁷

25 Hear the thun - der rum - ble in the dis - tance... in the dis - tance... in the dis - tance...

F#m⁷
Amaj⁷
p
pp
F#m⁷+⁹

34

Listen to the fields

Listen to the fields of wheat
Rustle in the summer sun,
Hear the skylark singing out
Hear the church bells ringing
In the distance...

In the distance...

In the distance...

*And the stream flows
Through the meadow
And the fish swims
To the river
And the river
Pushes onwards
Past the village
To the town
All the people
And the factory
And the hustle
And the bustle
And the home life
And the voices
And the sunset
Tumbles down...*

Listen to the fields of wheat
See the clouds roll past the moon,
Hear the wind of change, it blows
Hear the thunder rumble
In the distance...

In the distance...

In the distance...

WW1 Medley 1 (Recruitment)

Arranged by Barry Gibson,
from tunes by Paul Rubens,
Jack Judge/Harry Williams
and Felix Powell

To a lively march rhythm

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music with lyrics and guitar chords. The chords are indicated above the notes. There are three 'TUNE' boxes labeled A, B, and C. The lyrics are: 'Oh, we don't want to lose you but we think you ought to go For your King and your coun-try both need you so. We shall want you and miss you but with all our might and main We shall cheer you, thank you, bless you, When you come back a - gain. It's a long way to Tip-per - ar - y, It's a long way to go, It's a long way to Tip-per - ar - y, to the sweet-est girl I know! Good-bye Picca dil - ly, Fare-well Leices-ter Square, It's a long, long way to Tip-per - ar - y But my heart's right there! Doo do-do do-do do-do doo - doo - doo - doo doo, - doo, - doo Hmm, hm-hm-hm-hm-hm-hm Hmm-mm-mmm. Hmm-hmm-hmm-hmm - hmmm (whistle) Doo do-do do-do do-do doo doo doo doo doo, - doo, doo.'

TUNE A

TUNE B

TUNE C

Stuck, stuck in the middle

Words and music: Barry Gibson

A lilting waltz

A F#m Bm E A F#m Bm E

(2nd time whistle, 4th time sing to "la")

9 A E7 A A7 D E A A/C#

1. Stuck, stuck in the mid- dle, Stuck, stuck in the mud,
3. Stuck, stuck in the mid- dle, Stuck, stuck in the mire,
5. Stuck, stuck in the mid- dle, Stuck, stuck here in France,

17 Bm E7 A F#7 B7 rit. E E7

Hard as I try to ad - mire the view, All I do is think of you,
Back - wards and for - wards we shove and push, Wait - ing for the whizz, bang whoosh,
Hel - met and sho - vel and ba - yo - net, Must - n't grum - ble, Must - n't fret,

2 **a tempo**

(2nd time hum, 4th time sing to "doo")

25

A E7 A A7 D C#7

Stuck, stuck in the middle, Just can't sleep, Not a peep,
Stuck, stuck in the middle, What a game, such a shame,
Stuck, stuck in the middle, Feel the beat, Lift those feet,

33

1-4 D Ebdim7 A/E F#7 B7 E A E7

All there is for a lul - la - by is whizz, bang thud.
Home is trench - es and bags of sand and old, barbed wire.

41

5 (last time) D Ebdim7 A/E F#7 B7 E A

Waltz our way off to King - dom come... The whizz - bang dance.

CODA (instrumental)

accel.

50

D Ebdim7 A/E F#7 B7 E A

Stuck, stuck in the middle

Stuck, stuck in the middle
 Stuck, stuck in the mud
 Hard as I try
 To admire the view
 All I do
 Is think of you
 Stuck, stuck in the middle
 Just can't sleep
 Not a peep
 All there is for a lullaby Is whizz, bang, thud.

Stuck, stuck in the middle
 Stuck, stuck in the mire
 Backwards and forwards
 We shove and push
 Waiting for
 The whizz, bang, whoosh
 Stuck, stuck in the middle
 What a game
 Such a shame –
 Home is trenches and bags of sand
 And old, barbed wire.

Stuck, stuck in the middle
 Stuck, stuck here in France
 Helmet and shovel
 And bayonet –
 Mustn't grumble
 Mustn't fret
 Stuck, stuck in the middle
 Feel the beat
 Lift those feet
 Waltz our way off to Kingdom come...
 The whizz-bang dance.

WW1 Medley 2 (In the Trenches)

Arranged by Barry Gibson,
from tunes by Robert Patrick Weston,
Charles Crozat Converse
and traditional.

In a whisper

D A Tune A D Em A⁷ D Bm

Hush! Here comes a whizz-bang, Hush! Here comes a whizz-bang, Now you sol-diers, get down those stairs, Down in your dug-outs and

10 A D B⁷ Em Am⁷ B⁷ Em A⁷ D

say your pray'rs. Hush! Here comes a whizz-bang, And it's mak-ing straight for you, And you'll see all the won-ders of No Man's Land If a whizz-bang hits you.

Sentimentally

19 Tune B A⁷ D G D

When this lous-y war is o-ver No more sol-dier-ing for

25 A⁷ D G D A⁷ D

me, When I get my civ-vy clothes on, Oh, how hap-py I shall be!

Steadily

32 Tune C A⁷ D A⁷ D G D A⁷ Bm G D

We're here be-cause we're here be-cause we're here be-cause we're here, We're here be-cause we're here be-cause we're here be-cause we're here, We're

41 D A⁷ D G D A⁷ Bm G A⁷ D

here be-cause we're here be-cause we're here be-cause we're here, We're here be-cause we're here be-cause we're here be-cause we're here.

WW1 Medley 3 (Christmas truce)

Arranged by Barry Gibson,
from tunes by Nahum Tate
and Franz Gruber

Steadily

D Bm A7 Tune A D A7 Bm E A

While shep - herds washed their socks at night, All seat - ed round the tub, A

7 G Em F#7 Em A7 D

bar of Sun - light Soap came down and they be - gan to scrub.
(coal - tar soap)

Gently

11 Tune B E7 A E7 A

Si - lent night, ho - ly night, All is calm, all is bright.
Stil - le Nacht, Hei - li - ge Nacht, Al - les schlaft, ein - sam wacht

20 D A D A

Round yon Vir - gin Mo - ther and Child, Ho - ly In - fant so ten - der and mild
Nur das trau - te hoch - hei - li - ge Paar. Hol - der Kna - be im lock - i - gen Haar,

28 E7 A A7 A

Sleep in hea - ven - ly pe - ace, Sle - ep in hea - ven - ly peace.
Schlaf in himm - lisch - er Ruh! Schlaf in himm - lisch - er Ruh!

Can you, can you remember?

Softly and thoughtfully

Words and music: Barry Gibson

C Gm7 F C/E Dm7 C Gm7

7 C Eb

Can you, can you re - mem - ber _____ a time, a time of wheat - fields? _____
 Can you, can you re - mem - ber _____ a time, a time of an - ger? _____
 Can you, can you re - mem - ber _____ a time, a time of friend - ship? _____
 Can you, can you re - mem - ber _____ a - cross the ge - ner - a - tions? _____

15 C Eb

Think back to sky-larks sing - ing, _____ To when the bells were ring - ing _____
 Think back to pain and fe - ar, _____ Young lives, cut short each ye - ar _____
 Think - ing, to help re - co - ver, _____ Think - ing, to help each o - ther _____
 Think back and share each me - mory, _____ Reach hands a - cross the cen - tury _____

24 Chorus C7 Gm7 F C/E Dm7 C

And ask the ques - tions - who, what, how and why, and where and when so ma - ny had to

CODA
(Last time only)

32 Gm7 C

rit.

die? _____ Can you, can you re - mem - ber? _____

Can you, can you remember?

Can you, can you remember
A time, a time of wheatfields?
Think back, to skylarks singing,
To when the bells were ringing...

*And ask the questions – who, what, how, and why,
And where, and when so many had to die?*

Can you, can you remember
A time, a time of anger?
Think back, to pain and fear
Young lives cut short each year...

*And ask the questions – who, what, how, and why,
And where, and when so many had to die?*

Can you, can you remember
A time, a time of friendship?
Thinking, to help recover...
Thinking, to help each other...

*And ask the questions – who, what, how, and why,
And where, and when so many had to die?*

Can you, can you remember
Across the generations?
Think back, and share each memory
Reach hands across a century...

*And ask the questions – who, what, how, and why,
And where, and when so many had to die?*

Can you, can you remember?...

WW1 Medley 4 (End in sight?)

Arranged by Barry Gibson,
from tunes by Anon (traditional),
George Michael Cohan
and Henry Rowley Bishop

Steadily

Tune A

D Bm A7 D A7 D G D A7 Bm G

We're here be-cause we're here be-cause we're here be-cause we're here, We're here be-cause we're here be-cause we're here be-cause we're

10 here, We're here be-cause we're here be-cause we're here be-cause we're here, We're here be-cause we're here be-cause we're here be-cause we're here.

Lively

19 F Dm C7 **Tune B** F Gm C7 F C G7

O-ver there, O-ver there, Send the word, send the word o-ver there That the Yanks are com-ing, the Yanks are com-ing, The drums rum-tum-ming ev'ry

28 C F where So pre- pare, say a prayer, Send the word, send the word to be- ware We'll be

33 C F Fdim7 C F o- ver, we're com- ing o- ver, And we won't come back till it's o- ver o- ver there.

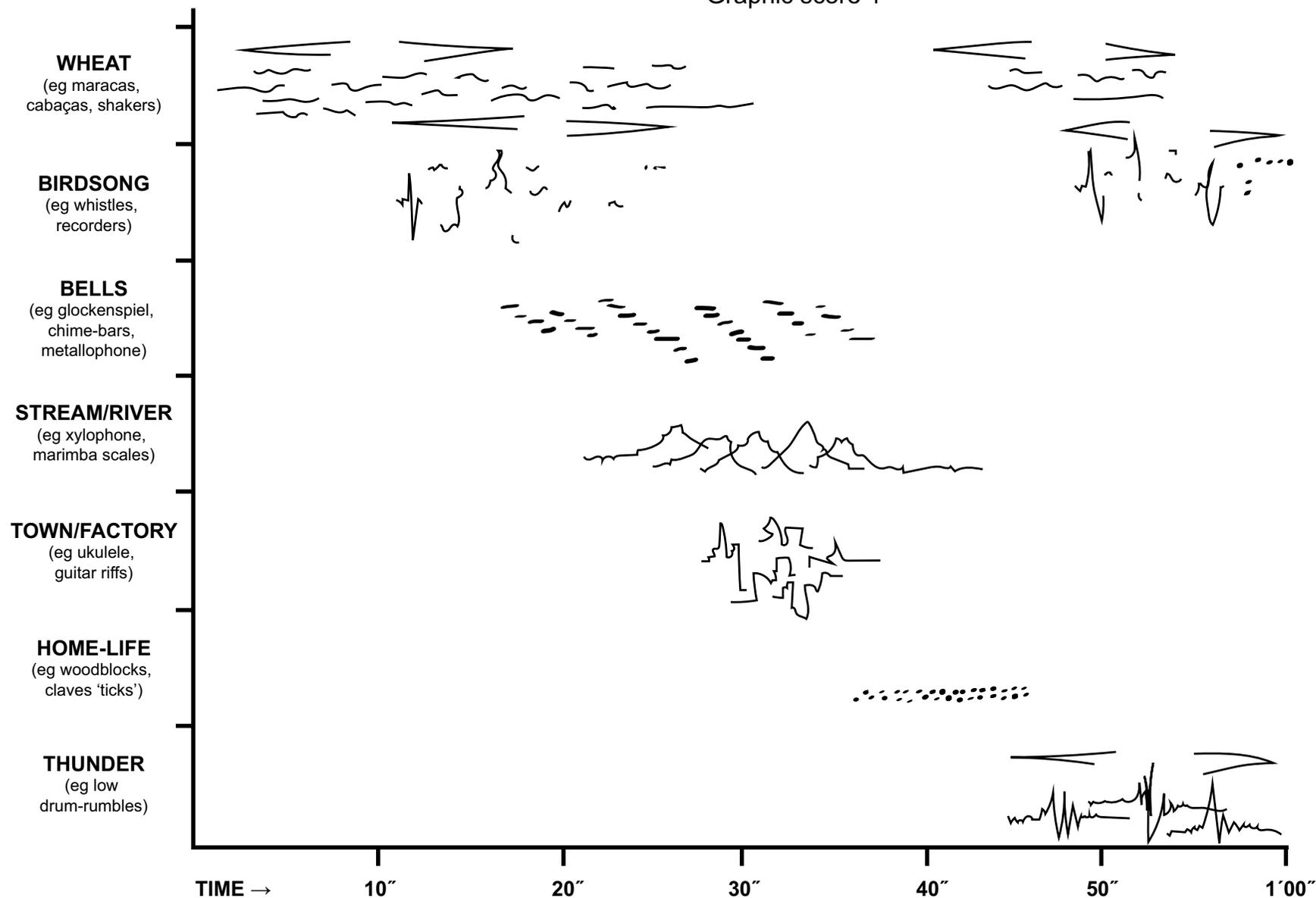
37 **Softly** **Tune C** G7 C F C G7 C F C G7 C Hm-m hm - m-m - m - hm - m, Hm - mm - m-m - m - mm. Hm-m hm - m-m - m - hm - m, Hm - mm - m-m - m - mm. Hm -

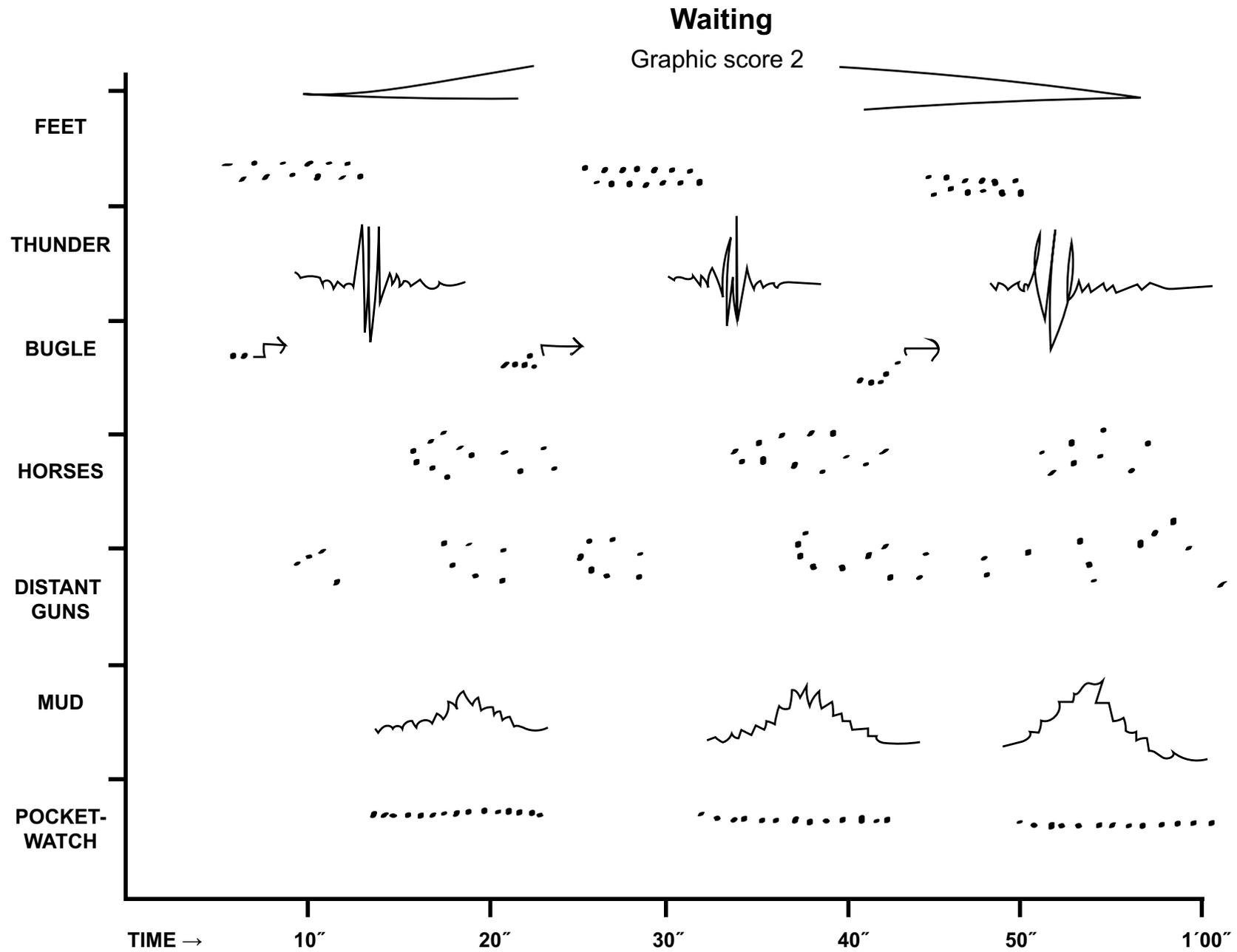
46 F C G7 C F C G7 C mm - m-m - m - mm - mm, Hm - mm - mm-m - m - mm. There's no - place like ho - me, there's no - place like home.

54 G7 C G7 C F C G7 Home! Ho - me! Home, sweet home! There's no - place like ho - me, there's no - place like home.

Countryside, town and changing weather

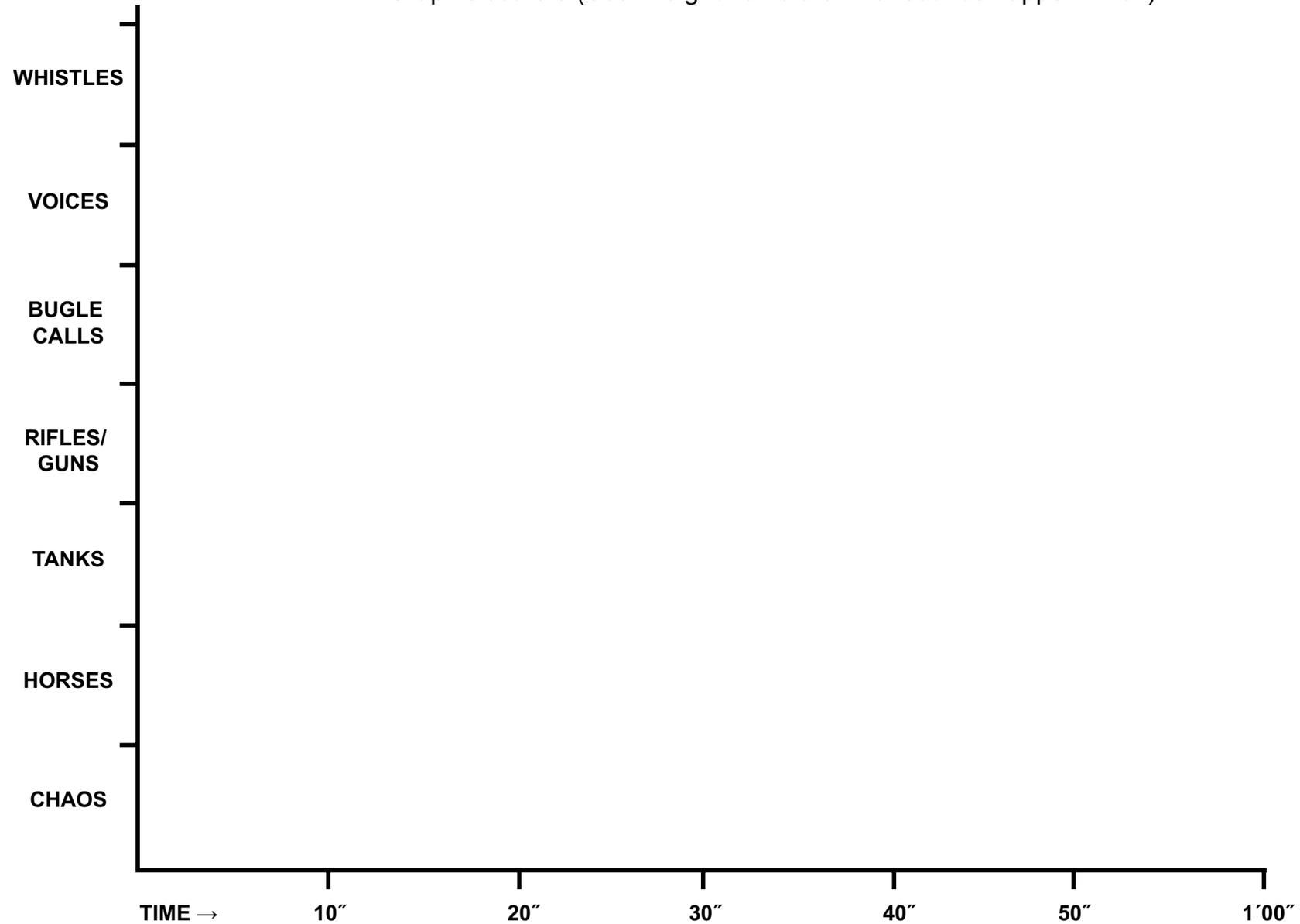
Graphic score 1





Over the top!

Graphic score 3 (Use this grid to notate what sounds happen when)



The 10 programmes in this series are available to download from the BBC's podcast directory at:

www.bbc.co.uk/podcasts/series/ww1pack

Check the contents table of these Notes to see when each one will become available.

The screenshot shows the BBC Learning website interface. At the top, it says 'PODCASTS & DOWNLOADS' in green. Below that is a search bar with the text 'Find a podcast by radio station or genre' and 'Find Podcast:'. The main content area features a large orange and yellow graphic for the 'World War 1 Performance Pack' with the BBC Learning logo. To the right of the graphic, the text reads: 'WW1 Performance Pack (BBC Learning)'. Below this, a description states: 'The ten programmes in this series explore World War 1 through dance, music and drama activities. As a whole they can be used to stage a performance of our play 'Archie Dobson's War' which has been specially-written for children aged 9 to 11. The programmes are accompanied by a copy of the playscript and a comprehensive set of Notes, with plenty of advice on how to get the best out of the activities. There is also a resource programme with incidental music and backing tracks for the songs. It's an opportunity to stage a performance that will be both entertaining and thought-provoking.' Below the description, it says 'Updated: Episodes available: Indefinitely'. There are also buttons for 'Subscribe for free' with options for iTunes, My Yahoo!, and Zune, and an 'RSS feed' link. At the bottom, there is a 'Recent episodes (4)' section with a play button and a duration of '21 mins'.



You can also download the programmes from the iTunes store. Simply open iTunes and type 'WW1pack' into the search field. You may find this method more convenient if you are intending to store the resources on an iPod.

Once you have downloaded all the resources you may keep them in perpetuity and share them with your class as you wish.

The downloads are in mp3 file format. They can be played from a computer (most computers should play the files automatically without the need for additional software). They may also be transferred to an mp3 player (such as an iPod). In either case it is anticipated that you will wish to connect your device to a sound system before using the resources.

There are three programmes to support drama, three to support music and three to support dance. The tenth programme of the series is composed entirely of resources to support your staging of the play *Archie Dobson's War*.

These resources include the backing tracks of the songs (for pupils to sing to once they have rehearsed the songs using the programmes) and sequences of sound effects (e.g. battlefields) and incidental music designed to enhance your staging.

These programmes are available to download. Once you have acquired the content you are free to share it with class or group as you would any other resource from School Radio and to keep it for as long as you wish. The content may be transferred to an mp3 player.

Please note: these programmes are not available to order on pre-recorded CDs.