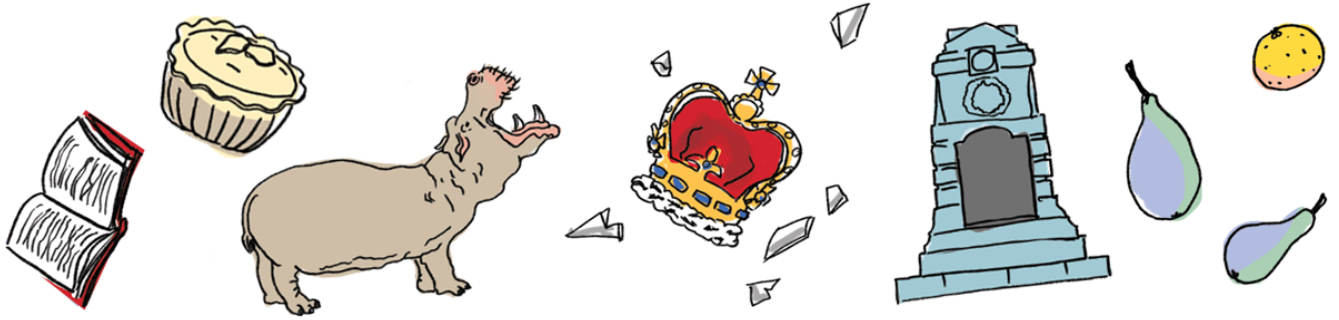


# TEACHER NOTES

## Post walk



**We hope you enjoyed your time exploring some of the stories Leeds has to tell on the storytelling walk and that it has inspired your pupils' curiosity to know more about the past!**

The storytelling walk is a wonderful starting point and inspiration for any Leeds based schools' Local History Study, in particular it focuses on the following KS2 history curriculum aims:

- Exploring how people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world
- Understanding the connections between local, regional, national and international history
- Understanding the connections between cultural, economic, military, political, religious and social history

These notes comprise of classroom activity suggestions which will help your pupils to dig a little deeper into some of the history and stories you have heard.

Some of the activities reference timelines of the historical figures or other images. The timelines and a PowerPoint of all the images (so you can show them onscreen in your classroom) **are available to download from the School Resources page of the Stirring Up The Past website: [www.stirringupthepast.org](http://www.stirringupthepast.org)**

The activities are based around four of the key figures from the audio walk as well as a section exploring some of the overarching themes and ideas. You will find them in the following order:

1. Jogendra Sen
2. Pablo Fanque
3. Leonora Cohen
4. Michael Marks
5. Overarching Themes

The activities cover a range of subject and curriculum areas, all of which are listed at the beginning of each section for easy reference.

Within these notes you will find at least one drama-focused activity in each section. We hope that these will create fun and engaging learning opportunities whilst also meeting the following English & Literacy curriculum aims:

- Participate in and gain knowledge, skills and understanding associated with the artistic practice of drama
- Adopt, create and sustain a range of roles, responding appropriately to others in role
- Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear
- Improvise, devise and script drama for one another
- Develop awareness of the audience, purpose and context

# Jogendra Sen (1887 - 1916)



**History:** Local History Study, WW1

**Literacy:** Stories with historical settings, letter writing, recount

**Geography:** Locational knowledge, geographical skills and fieldwork

## Literacy/History: If objects could speak, what stories would they tell us from WW1?

Among other personal items, such as a notebook and photographs, Jogendra's glasses were found on the battlefield in France close to where he died. They were carefully collected and returned to his family in India. The family generously donated these items to a museum where they are displayed in a glass case.

His glasses will have been with him on many of his journeys including his time in the army and will have had their own story to tell... if only they could speak. Can you become the voice of Jogendra's glasses and write an account of part of Jogendra's time in the army from their point of view? Jogendra's timeline will help to identify where and when he travelled as a soldier. Think about where they would have been kept – in an itchy uniform pocket or a dark case? Did they get splashed with sea water whilst on board a boat? Did sweat from Jogendra's face keep dripping on them when they were in Egypt? Did they keep getting covered in mud in the trenches? Think about all the physical training and work Jogendra would have had to do as a soldier, were there any times when the glasses nearly got broken?

- How might an object's view of events differ from a person's?
- Why was it important to return these items to Jogendra's family after he died?
- How can they connect us to the past?

*Writing from the point of view of an inanimate object when describing traumatic events offers a distancing technique which allows children to separate themselves a little from the emotions and removes the need to place themselves in the situation which may feel emotionally challenging.*

## History/Literacy: The long wait for letters during WW1

Writing letters was the only way that families and friends had to communicate with each other during the war. It could take weeks for the letters to travel from the different countries around the world back to the UK and everyone would have to wait patiently. Put the children in pairs or family groups. Some take on the role of fathers/brothers/sons who sign up to be soldiers and the rest of the group as members of their family staying at home. Can the children write letters from their character's point of view using all the learning you have done

in the classroom? Maybe they include drawings, poems or small gifts such as embroidery as we know soldiers and families sometimes did.

The letters can be 'posted' in classroom postboxes, one for those in the UK and one for those in the army. The teacher can now control when the letters are delivered to their intended recipients. This might be in the next lesson, or if time allows you could wait a week or more as letters at the time could take over a month to arrive. Use the opportunity to build a sense of expectation and anticipation! When you do decide to deliver the letters, it may be that some people receive theirs before others, this could be a good moment to discuss how it must have felt at the time when letters were the only way to keep in touch. How does it feel when a letter finally arrives? How do you feel when one family receives one but you don't? You could even join with another class or school to send your letters!

- Why do the families want to hear from their loved ones so desperately?
- Do you think news from home would lift the spirits of soldiers or make them homesick?
- How is waiting for letters different to the way we communicate today? Which do you prefer? Can you tell us more about your answer?

### History/Drama: Create a statue of remembrance

Leeds is full of statues of people who are important to the city; people we want to remember. The Genius Loci on the storytelling walk asked how Jogendra might want to be remembered. How do you think he would want to be remembered? It might be a particular role in his life; brother, son, student, engineer, friend or choir member? Or maybe a characteristic of his personality; kind, determined, adventurous, brave? Once you have discussed some options, choose an idea and make yourself into a statue of Jogendra which shows that side of him. Think about how your position and facial expressions will show this. If you all freeze together, you will make a collective memorial statue of Jogendra.

- What would the plaque at the base of the statue say?
- Why is it important to remember soldiers who fought in the World Wars?
- What other ways are there to keep people's memories alive?

### Literacy/History/Geography: Postcards from the journeys of our lives

Jogendra made several journeys during his short life. Each time he was heading somewhere new for different reasons. Look at Jogendra's timeline (this can be found on the School Resources page of the website) and each of the journeys he made. Can you write a postcard from each of those journeys? Who would he write to? What would he tell them? What form of transport was he on? How might he be feeling about each particular journey and its destination? What questions might he have about where he is going?

Journeys and possible forms of transport include:

- India to Leeds – Boat and train
  - Leeds to Colsterdale – Train to Masham and we know he then marched six miles to the training ground in Colsterdale.
  - Colsterdale to Egypt – March back to Leeds, train to the coast and then a boat
  - Egypt to France – Boat and marching
- 
- ➔ On the storytelling walk, Jogendra mentioned he had concerns about being a person of colour when going to new places, how did people react to him in each place?
  - ➔ What other people did you hear about on the walk who made journeys? What might they write home? For example, Leonora Cohen rode the London Underground all the way around twice before she got off to go to The Tower of London. If she had written a postcard then, what might it have said?

# Pablo Fanque (1810 - 1871)



**History:** Local History Study, Victorians, Slavery

**Literacy:** Information texts

**PE:** Perform dances using a range of movement patterns

**Art/design:** Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

**SMSC:** Moral and ethical issues

## Drama/History/SMSC: Sugar and sweets; what was the human cost?

Sugar being imported from the West Indies created a whole new industry. People used the sugar to develop new recipes, including sweets like marshmallows, and confectionery shops appeared more and more. Can you imagine you are someone in Victorian times tasting sweets, maybe marshmallows, for the very first time? How does your face change as you eat these new delicacies? What sounds might you make? How would you describe the taste and sensation to a friend?

Do you also remember that Pablo told you on the walk, that until 1938 many people in the West Indies were forced to work on the sugar plantations without any pay, doing hard manual jobs in the hot sun with little food, drink or shade. Can you imagine what that would have been like? Can you create an action of one of the jobs these enslaved people might have had to do out in the fields? How can you show how they might have felt?

Think about the two images you have just made. How are they connected? How do they compare and contrast?

- What might the enslaved people want to say to the people in Leeds filling their bellies with sweets?
- Do you think most people knew about slave trade that brought them sugar?
- What do you think people in Britain would have said if they could see the enslaved people working in the fields?
- Why is it important to find out where our food and other goods come from, and who makes them today?

## Drama/History: The social divide of queuing for the circus

Pablo climbed up the social ladder but there were huge divides between people of different classes in the 1800's. They were even separated by which entrance they used to get into the circus! The 'dignitaries', upper classes, would enter the circus from the street and the 'lower

classes around the back with the horses'. Imagine you are those people waiting to go into the circus and create a still image of the queue. First imagine you are the dignitaries and then the lower class audience. How are they the same/different? What do you imagine they are saying? Can each of you say one phrase or sentence out loud that might have been said by those people at the time? It might be about how excited they are about the evening or it might be commenting on the other queue?

- How do you think it felt being told you had to go into the circus at the back entrance?
- Can you think of other places/circumstances where more privileged people were separated from those less fortunate?
- Pablo was born into a workhouse, can you find evidence of him using the wealth he built to help others?

### **P.E/Dance & movement: A circus montage**

A circus performance was full of different acts, doing different things and moving in different ways. Make a list of all the different descriptive words you can for the movements being performed; balance, tumble, jump, stretch, curl, leap, spring etc and create a movement or action for each one. To add an extra layer think about the qualities the movements may have had; smooth, staccato, slow, fast, forward, backward, zig zag etc. See how adding a quality changes a movement, for example how does a smooth stretch look different to a staccato stretch.

In smaller groups, choose a selection of movements and put them into an order. Decide whether to perform each action individually, together or one after the other, introducing the language of solo, unison and canon. Perform them together to create a 'circus' movement sequence/dance.

### **Art/Design/Literacy/History: Create your own Circus Billposter!**

Pablo Fanque's advertising was one of the reasons he became so well known across the country. He could see the talents of a young man named Edward Sheldon, who was only 17 years old, taking him on to design billposters and be his 'advance man,' sending him to towns and cities ahead of the circus' arrival to put up posters. Sheldon went on to own a very large, advertising company.

Take a look at the poster that can be found in the PowerPoint for Stop 3 on the walk. What words does he use to entice an audience to come and see the show? Look at the names of the acts – they are exciting, mysterious etc. What will you call your acts? What images are used? Can you create your own?

- Can you think why Pablo Fanque's posters are mostly in black and white?
- What do you think are the positives and negatives of his poster designs?

→ Compare Pablo's posters to a modern circus poster – has advertising changed?

**Resources:**

There are several of Pablo Fanque's billposters available online. Type 'Pablo Fanque Circus Poster' into your preferred search engine, try also adding 'Norfolk' and 'Circus Royale'. The Leeds Secret Library website also holds some different posters specific to performances in Leeds.

**Art/Design/History: Make a Victorian toy theatre circus!**

Victorian toys were quite different to what we see today; they were made with more natural resources and were often hand crafted. A favourite toy at the time was a cardboard theatre which was known as a Juvenile Theatre. It had cut out characters from different stories which you could move about to put on your own shows. Can you design and make your own cardboard circus toy? Look at how the Victorians built theirs. How will the pieces stand up? What names will you give your acts? How will you make a tightrope etc?

**Resources:**

The English Heritage website hosts a template and instructions for making a toy theatre which may be useful as inspiration. The website for *Benjamin Pollocks Toyshop, Covent Garden* also holds lots of images and examples of toy theatres.



# Leonora Cohen (1873 - 1978)



**History:** Local History Study, Suffragettes

**Literacy:** Newspaper reports, letter writing, debate

**Art/design:** Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

**SMSC:** Moral and ethical issues

**PHSE:** Protest, gender equality

## Drama/History: The moment Leonora became 'The Tower Suffragette'

Listen again to Stop 5 on the storytelling walk:

<https://soundcloud.com/nick-lewis-576373566/stop-5>

Leonora gives us a detailed account of her actions in the Tower of London. What other people do we know were there from her description? The school children, guards etc. In groups, make a still image recreating the moment just as Leonora has pulled out the iron bar and is about to throw it, including as many of the people you know were there as you can. Have any of the other people noticed what she is doing?

Next, with everyone staying as the same characters, create another still image for the moment just **before** as she enters the Jewel House and another for the moment just **after**, when the glass has smashed and people realise what she has done. How do the school children react? How does the teacher react, is she pro the WSPU or not? How do Leonora's emotions change in each of the three moments?

To add another layer, ask each character in each picture to say out loud the thoughts that are in their head at that moment. Can you give each image a title which summarises the action or emotions of the moment?

→ Did Leonora's actions put anyone else in danger?

## Literacy/SMSC: Was Leonora right to do what she did? The Debate!

When Leonora Cohen took the step to throw the iron bar into the glass cases at the Jewel House in the Tower of London, she must have had a battle inside her mind deciding if it was the right thing to do or not. She knew she would get into trouble and she knew that her husband and son would also be affected, but she felt the cause was also VERY important!

Split the class/group into two. Both groups are going to represent and speak as the thoughts in Leonora's head, bringing to life the debate going on inside her mind. One group will provide all the reasons why she thinks she should carry out this act of protest and the other group will

offer all the reasons she may have in her head telling her it is a bad idea. Think about things the other suffragettes, (such as Mrs Morrison and Mrs Pankhurst who she mentions on the walk) may have said to her and what her family might have said, these things would be in her memory too. Each group must elect a spokesperson to begin but this person can change at any time by being tapped on the shoulder by another member of their group who wishes to swap into the role. Once the groups have had time to prepare, choose one group to start the debate; only the spokesperson can speak and only one voice at a time!

- Do you think it is ok to cause disruption and break the law in order to be heard?

Leonora was still fighting for women's rights at 105 years old – were her actions worth it? Have things changed? Use the timeline that can be found on the School Resources page to see changes in women's rights in Britain.

- Look at the protests of Greenpeace, Extinction Rebellion and School Strike for Climate. How do you feel about what they are doing?

### Literacy/SMSC: Newspaper reports and their powers of persuasion.

Think about how newspapers at the time could have portrayed Leonora. Was she a heroine, making positive changes in the world or was she a dangerous criminal out to cause disruption in our country or was she a selfish attention seeker doing anything to become famous? Write your own articles about Leonora from different points of view.

- Which perspective is 'true'?
- Is it fact or opinion?
- How can you know if you are reading facts or opinions in the media?
- How does what we read in the media influence how we feel and how we understand situations and people?
- How do you think the sort of articles you have written about Leonora would have influenced the way people at the time thought about her?

### Literacy: A small note to explain big ideas; what did Leonora say to her son?

Before Leonora left Leeds to travel to London she would have had to say goodbye to her husband Henry and son Reginald. Imagine that she leaves a note for Reginald, explaining why she is going away and preparing him for what might happen next. How might she explain why what she is doing is so important? How might she justify breaking the law to her son? How might she explain to him what he can do to make things better for women? How might she want him to act when people find out what has happened? How much detail do you think she would tell him about the plan?

- Why is it as important for all genders to learn about the suffragette movement and what they stood for?

## Art & Design/History: Fashion as protest!

According to art historian Quentin Bell, in 1951 “the history of dress is a history of protests.”

In 1850’s an American suffragette named Elizabeth Smith Miller was one of the first women to start wearing trousers, known as ‘bloomers’ in the US. Some people were outraged and thought it was inappropriate for women not to wear dresses and skirts. Some women were even arrested for wearing bloomers! A lot of women however, felt that trousers were much more practical and it was another small step in creating equality between men and women.

In 1914 Leonora wore a dress covered in WSPU badges and with the word ‘suffragette’ embroidered across the front to raise awareness of their cause at an important event, the Arts Club Ball. You can see an image of the dress in the PowerPoint on the School Resources page of the website. More recently US politician Carolyn Maloney made a fashion statement by attending the 2021 Met Gala in a dress covered in the slogan ‘Rights for Women’.

Fashion can be a way to raise awareness such as wearing t-shirts for charity organisations and movements that you support, but Leonora and Carolyn wanted to make a bigger statement! Can you design an outfit as a protest statement for a cause you believe in? Think about the materials you might use, if your cause is about climate change could you use recycled paper or plastic to help get your message across?

- Why do you think Leonora chose this route to voice her cause at this event and chose not to break windows or cause physical disruption?
- How powerful do you think fashion statements like this can be in raising awareness?
- Can you think of ways you use fashion and your clothing as a way of expressing yourself and showing others your beliefs and values? *E.g. football tops, shirts with band names on, wearing certain clothing for charity days.*

### Resources:

There are several images of Carolyn Maloney’s dress available online, type ‘Carolyn Maloney ‘Rights for Women’ dress’ into your preferred search engine. You could also add ‘The Met Gala 2021’

# Michael Marks (1863 - 1907)



**History:** Victorians, Local History Study

**Literacy:** Persuasive texts, writing and performing play scripts

**SMSC:** Refugees & migration, tolerance of faiths & beliefs

**PHSE:** Entrepreneurism

## **Drama/History:** Exploring the shopping experience, then and now.

Think about how Kirkgate Market looked when you visited as part of the storytelling walk, maybe look at any photographs you took on the day. Now look at the photo of Kirkgate market in the 19th century which is in the PowerPoint. Which things are the same and which things have changed? What are the differences between what is being sold now and then? Think about how people would have shopped in Victorian Times. Could they pick up what they wanted or would they have had to ask the storekeeper? Was everything sold in pre-packaged amounts or would they have to weigh out what they needed? How would they have paid? How would they carry their purchases?

In small groups or pairs create a short scene showing what shopping would have looked and sounded like. Decide who will be a shopkeeper and who will be a customer. Now think about how shopping has changed. Create another short scene to show what shopping looks like today. Compare and contrast. How much more/less interaction is there? How much quicker/slower are they? What is the 'customer experience' like? It might also be fun to put a Victorian shopper into a modern shop or show them an online shopping experience! How do they react? What do they like/dislike? What are the pros and cons?

## **SMSC:** Recognising the language barriers refugees may face.

Michael left his home in Polish Russia because there was a rise in conflict and anti-semitism there. Jewish people were being attacked, sometimes killed, and their rights were changing including where they could live and what jobs they could do. Michael came to England to start a whole new life. Can you think what the most important things were he would need to do or find when he arrived? Make a list of questions he might need to ask/ things he may need to say to people such as: Where is the train station? Can I buy a ticket to Leeds? Do you know of a boarding house with a spare room? I am looking for a job. I am a hard worker.

One of the biggest barriers for Michael was that he couldn't speak English. If you don't speak the same language as someone, what other ways are there to communicate? Can you find a way to communicate the questions and statements you thought of without using words?

→ How easy/difficult was that task?

- What would day to day life be like if you had to communicate like this all the time?
- What does it tell you about Michael Marks' personality that he was able to overcome these difficulties?
- What can you do to help someone who doesn't speak the same languages as you?

### **Drama/Literacy:** How did Michael Marks persuade Tom Spencer to invest in his business?

Michael Marks had asked Dewhirst, who knew and trusted him, to invest in his company but he refused. Dewhirst suggested asking Tom Spencer. How do you think Michael managed to persuade Tom to put so much money into him and his business? How could he show he was trustworthy? How could he prove he had already increased his business? How would he explain his vision of the future? What reservations might Tom have had?

You heard monologues from lots of different people on the storytelling walk. Write, and maybe perform, a monologue from Michael's perspective. What words he might have used when meeting with Tom Spencer to persuade him to invest in the business?

*AND/OR*

In pairs, write and perform a duologue between Michael and Tom. What questions might Tom have asked? How would Michael have answered them?

Listen again to Stop 8 of the storytelling walk: <https://soundcloud.com/nick-lewis-576373566/08-stop-8> for some ideas from Agnes' side of the story.

### **PHSE:** What does it take to be an entrepreneur?

One career path you can choose is to be an entrepreneur and set up your own business. This takes a lot of hard work, skills and resilience. If you were going to set up your own business this week, what would you do? It needs to be something which uses skills or products you already have (or can make!). What would you call your business? Would you have a tagline like Marks' Penny Bazaar – "Don't ask the price, it's a penny"? Who needs your products or skills? How will you advertise your new business? Can you start your new business without having to spend any money? Present your business idea to your class!

- Look through the timeline and surrounding information. What do you think are the key ideas and actions which contributed to Michael Marks building such a successful business in such a short time?
- What qualities do you think you need to be a successful entrepreneur?
- Do you know of any other famous entrepreneurs? What similarities can you see between their stories and Michael's Marks'?

- ➔ Marks and Spencer isn't the only famous business idea to come out of Leeds. Did you know that the 'Grand Theft Auto' game was designed by a Leeds company? Did you know fizzy drinks, mouse traps and the board game Cluedo all started in Leeds? Can you find any more? Will you be the owner of the next brilliant idea to come from Leeds?

**Resources:**

The M&S Company Archive based at Leeds University has a lot of useful information, resources and images. Type 'M&S Company Archive' into your preferred search engine.

# Overarching Themes

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*The following activities relate to the overarching themes and ideas behind the walk itself, rather than the individuals we met or specific periods of time. All the activities are cross-curricular and span several subject areas. These can of course be tailored to meet your specific needs.*

## Art/Design/History/Geography: What does the genius loci of Leeds look like?

Anthony Earnshaw (1921-2001) was a famous surrealist artist from Leeds. He created new artwork by joining together images and drawings which seemingly have no connection, into something new.

If the Loidis had to come out of its home within the walls of the city and create its own physical appearance, what would he/she/it look like? Imagine the spirit is made up of lots of different parts of Leeds, how might it be assembled? Find and photocopy images of Leeds past and present; combine iconic structures, lesser known buildings, landmarks or features. Using the technique of collage, combine different parts of Leeds to make an image of Loidis. Maybe the Marks and Spencer centenary clock is its face, a spire from Mill Hill Chapel as an arm or leg?

## Drama/History/ IT: Make your own audio walk

Having experienced the audio walk, could you make your own version for a tour around your school? If your school had a Loidis, where would they be? What form would they take in each room? What stories could they tell? Research the history of the school building. If it's a new building what was there before? What important/interesting people went to your school before you? Maybe interview local people who attended the school years ago. This could be recorded as a storytelling tour; this can be quite simply achieved using the voice recorder function on I-pads or mobile phones. An alternative could be a live performance presented as a guided walk through the school.

## PHSE/Geography: Map your life

On the storytelling walk, you were introduced to places of importance for certain people throughout Leeds. We all, as individuals, have places that are significant in our lives: where we were born, where we went to school, where we first learnt to ride a bike, where we broke our arm, where we built dens with our friends etc. Take a look at the timeline for Jogendra Sen. His life has been mapped out showing where he travelled during his lifetime. Using this as inspiration, make maps of your lives which tell *your* story and mark important moments in *your* life. Your map may be based in and around Leeds, maybe across the UK, Europe or the

world. It's important to recognise everyone's story and that the differences in our journeys are what makes us individuals and makes us who we are.

### History/PHSE: Footsteps

During the storytelling walk you were walking in the footsteps of those who have gone before us AND in doing so making your own mark on the city of Leeds. Draw around your feet, cut out the shape and place in a pathway; this could be as a display on a wall, across the classroom floor, along corridors or even outside. Imagine if one foot belongs to someone you met on the walk, someone from the past – write on it a message that they would want to send to the people of Leeds now. What would they want people to learn from their story? The second footprint is your own, what message do you want to give to the city – what are your hopes and dreams for the place? What mark do you hope to leave? Why will Leeds be proud of you?

### History/Art/Design/Geography: Visual Timeline

Can you create a visual timeline showing what Leeds/parts of Leeds looked like using the information you learnt on the walk. Using the picture of the Philosophical Hall for Stop 2 on the walk which can be found in the PowerPoint and what you can remember from seeing the HSBC building, work backwards to imagine what it looked like at other points. We learnt that at one time it was swamp/jungle, at another it was a small village in the countryside etc. Maybe you could look forward too and draw how you imagine Leeds to look in the future – What materials will humans use? Will buildings be designed differently to respond to a changing climate? What if you were in charge of re-naming the streets. What would you call them and why?

### History/PHSE/Literacy: Why do we remember them?

Why do we remember particular people, like Jogendra Sen, Pablo Fanque, Leonora Cohen and Michael Marks? What is it about what they have achieved that gives them a place in the history books? List their qualities. Are there any people in today's world who have similar qualities and may have a place in the history books of the future? Might you have a place in those books yourself? What would you like to be remembered for? Can you create a fact file page for each of these people? You could even include a page for the future featuring yourself!