

# NEVER HAD THEY EVER

## Project Resource Pack

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# Never Had They Ever

*Temporary Men* Georgina James

*Lost Paradise* Daisy-May Pedrosa

*Mary Porter (we will remember)* Ben Varga

*Beautifully Broken* Helena Green

*I Wanna Be Free* Hannah Clark

*Shield of Care* Kieron James

*Wire Entanglements* Francesca Camisa

*Working Everyday* Maggie-May Leslie

*Running in Russley Park* Chloe Yates

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## Never Had They Ever, 2018

This is a resource pack for exploring women's experiences of the First World War through songwriting and music.

During the First World War, women had opportunities to prove their value within society, for example filling in jobs vacated by men who had joined up to fight. By exploring women's experiences of the First World War, our young people can better understand the impact these women had on our lives today and on the progress that has been made towards equality.

*"educational, eye-opening, creative"*

*"This project is a way of learning more about the history of women during the First World War, but also a way of learning more about the techniques of song writing."*

*"The project was very involving and fun. I learnt lot."*

*"A life changing project not only do I get to learn about WW1 but I get opportunities to sing and record my own songs."*

*"I'd never written a song before."*

*"I learnt things I never knew I would learn through music."*

Never Had They Ever involved two groups of young people from Portsmouth and Salisbury who participated in a series of workshops and visits to local historical collections and museums to help them build a clear picture of what life was really like for woman in Britain in the early 20th century compared to how it is today and to develop a contextual understanding of the First World War and the roles women undertook for the first time.



Image: Participants at the National Museum of the Royal Navy in Portsmouth.



The young researchers were supported to identify stories which particularly interested them before exploring ways to make this history relevant to others through song. The two groups met and shared their research before writing and recording their own songs and spoken word accounts of the heritage.

Never Had They Ever was developed by The UVG and freelance songwriter and musician Louise Jordan to look at the lives of women in Portsmouth and Salisbury during the First World War, the roles that they took on and the impact that this had on both the war effort and the perception of woman in society from then on.



The Urban Vocal Group is an award winning charity that uses music making to enhance the life chances of young people living in disadvantaged areas. They specialise in group vocals, composition, performing and recording and deliver free workshops, weekly sessions and training opportunities for young people aged 11 – 18 in South Hampshire regardless of experience, ability or personal circumstance.

Louise Jordan is songwriter, musician and performer with an MA in Human Rights and a former life as a secondary school history and citizenship teacher. Her project 'No Petticoats Here' tells the stories of extraordinary women of the First World War through original song and theatre.



Images: (left) Mmunition factory workers from Trowbridge dated 1915, reference 1325/135PC.

Image (top right) postcard reference 4149-2-4. Both images copyright Wiltshire and Swindon History Centre.

## Temporary Men, by Georgina James

Blood rushing from your body,  
Tell me all your stories,  
I'm stood by your side,  
It's okay if you wanna cry.

*"The idea for my song came from when we went to the Historic Dockyard and we were learning about the women in the First World War and how they were referred to as 'Temporary Men'."*

*Temporary men is what we were called,  
You're not cut out for all this violence and war,  
Temporary men is what they all say,  
What am I doing here today?*

Playing football in the park,  
Not worried about the dark,  
I'm scared of what people think,  
I'm scared what they may say,  
I know I am different in all kinds of ways.

*Temporary men ...*

Send me a letter, tell me you care,  
Promise me you will not disappear,  
I'm scared of growing older,  
You're no longer my soldier.

*Temporary men...*



*"I've learnt a lot during this project, such as how differently the women were treated. I didn't realise how different they were treated in comparison to men."*



Image, left from Explosion! with permissions from the National Museum of the Royal Navy  
Priddy's Hard Mmunition workers  
Priddy's Hard 25\_11\_16

## Lost Paradise, by Daisy-May Pedrosa

I turned around on my bed,  
I found a note and not his head buried in a pillow.  
I picked up the note it said  
Darling I won't be back till then, ooh  
Straight away got out of bed,  
I brushed my hair and rushed downstairs, Yeah  
I told the kids pack your bags  
You're going away to another land, mmm

*"My song idea came  
from researching women  
in the First World  
War and the jobs they  
had to pick up while the  
men were away."*

*He's in a lost paradise,  
Will I ever see his eyes?  
Don't forget his gorgeous smile...  
I don't know.  
I remember playing hide and seek,  
I would hide beneath the trees,  
We were only 12 years old,  
Good times.*



Above: Daisy-May  
recording at The  
Old Blacksmiths  
Studios

1914 the year he left  
To go and fight for our children's country, long ago  
Two years later in Priddy's Hard  
I've got my money and my card; it never ends.  
At work can't wear my ring  
I'm still missing him, mmm  
Please the boss and feed the kids  
Hours are long it's not 9-5, got to survive.

*He's in a lost paradise...*

*"Women had to fight for their rights and some  
were thinking 'what am I doing here?'"*

Right: image of Priddy's Hard female worker WW1 period -  
photo by W C Harvey High Street Gosport, Image from  
Explosion with permissions from the National Museum of the  
Royal Navy





## Mary Porter (we will remember), by Ben Varga

*Mothers and fathers,  
Friends and sisters, ancestors  
Oh Mary, how I still remember  
Andrew Hay Porter, your brother*



Above: Ben recording  
at Salisbury Arts  
Centre

Everyone has reasons, one to another  
But you joined WAAC because of your brother  
You sent Andrew, a sisterly letter  
Two days after he died, it's not getting better

*"I'm sharing this because  
family should never be  
taken for granted"*

And the letter said:  
'Of course it will take a wee while, you know,  
Your loving sister, Mary, it's time you were  
home

*Mothers and fathers...*

Letters were kept, his identification tag  
But hurry up Fluffy, it's the end of WAAC  
9, 000 women, engineering planes  
It's the W.R.A.F. there have been worse days



And the letter said:  
'Of course it will take a wee while, you know,  
Your loving sister, Mary, it's time you were home

*"Her commitment  
and love for her  
brother is  
interesting as well  
as touching."*

There were photos that  
Showed planes and all your friends  
A sandy beach, pyjama shots with your friends

*Mothers and fathers...*

*"The song is her life which you could say is bitter sweet."*

Image of 'Fluffy' reproduced  
with the permission of Special  
Collections, Leeds University  
Library, LIDDLE/WW1/WO/093

# I Wanna Be Free, by Hannah Clark

*"Either women are to be killed or women are to have the vote." Emmeline Pankhurst, 1913*

*I wanna be free, to be what I'd like to be  
I wanna be free, to be what I'd like to be*

We make the bombs fly,  
As ideas and dreams die  
Hear the housewives' cries  
They're not happy, happy, happy  
The sun won't shine  
I want to be free,  
But outside it's raining, raining  
Outside it's raining

*I want to be free...*

I have a trigger in my hand,  
I am fighting for this land  
I might fall apart  
But there is a fire in my heart,  
After this war, we'll continue the fight  
Til we can't take no more  
Until wrong is turned right

*I want to be free...*

I am not going to be just someone  
A fire's in my heart  
With the power in my hands,  
Let's make a stand  
We're not going to be just someone  
A fire's in my heart  
The power's in our hands,  
Let's make a stand

*I want to be free...*

*"Without these  
events in history I  
would not have the  
opportunities that I  
have now."*



Hannah at The Old Blacksmiths Studios

*"This heritage and stories of women who  
lived in Portsmouth during the First  
World War has huge value as it shows  
that anything is possible, and inspires me  
to do well and follow my beliefs."*



Image from Explosion! with permissions from the National Museum of the Royal Navy. Priddy's Hard female workers group studio portrait The Crown Studio, 250 Commercial Road, Portsmouth



# Beautifully Broken, By Helena Green

If only, if only, oh if only, if only

*My life now that I have lost you again  
It's so empty it's so cold my dear,  
Without you  
Please come back to me*

If you had known, if you had stayed, if you  
had listened  
It would have paved the way to freedom, the  
way to light  
But you didn't; you never heard me pleading

*My life now...*

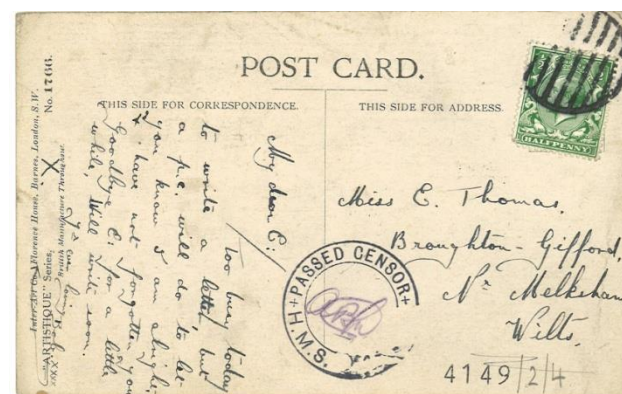
I'm like a coward, not able to move on  
When you left you took a piece of me with you, if you only knew  
But you can't; you never heard me pleading

*My life now...*

We are shattered, beyond repair  
Our broken hearts strewn everywhere, that's what we are,  
You and me; beautifully broken people



Helena looking through newspapers, including 'The Illustrated War News'



Images above and left, copyright Wiltshire and Swindon History Centre 4149-2-4

*"The main message that I want to convey in the song is that everyone's lives are important and no one should be given up on by the ones they love."*

## Shield of Care, by Kieron James

The white uniforms that you wear  
The Red Cross that shows you are there  
You don't deserve to be forgotten in the ashes of time  
Supporting lives

No matter the danger, you will always be here  
Charging out to save us  
With your shield of care, shield of care  
Shield of care, shield of care

She rose like a phoenix from the flames  
To save the lives of others  
Hard to look back too dreadful too frightening  
Great Olive King, great Olive King

No matter the danger, you will always be here  
Charging out to save us  
With your shield of care, shield of care  
Shield of care, shield of care

You are there  
No matter the danger  
Olive King  
Shield of care, care



*"I feel that what they did was noble and brave, however they are often not remembered. ...no one thinks about the women, when in fact they were some of the bravest people on the battle field. Olive King was one of those great people."*

*"She drove her ambulance 'Ella the Elephant' across harsh terrain to bring back those who were badly injured. ...even now women's work is under appreciated, so songs like these can help say something to make the world for women a better place."*



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and Swindon History Centre  
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## Wire Entanglements, by Francesca

*Mentally we say goodbye,  
Not staying long he won't come back to me  
Nothing is going to wake him up  
Or bring him back to life*

How can I stand the next eight weeks?  
Knowing you're not here next to me  
The life I once had has left me now  
I had my heart set on so much  
Is there another chance for life?

Was I right, or was I wrong?  
Did we need this war to spark the dead?  
Last time I saw you –memories  
Barbed wire and gunfire fills the air  
The more I suffer, the less I care

Since then I've wondered what the worst is like  
Goodbye sweet life it's our time to go  
Hand in hand like we always used to do  
Perhaps where we go the sun will shine again

Under the cover of darkness,  
I whisper your name to the night  
You said you want to come back home,  
But through the wire entanglements  
All your friends and family still miss you



Francesca at a workshop,  
Salisbury Arts Centre

*"I chose to write  
about the feelings that  
women would have felt  
when they found out  
their loved one died in  
the war."*

*"...the war is usually told from  
the perspective of the male  
soldiers. ...you can relate to the  
words and see what people feel."*



Image (left) copyright Wiltshire and Swindon  
History Centre 4149-2-4 Kitchener verso



## Working Everyday, by Maggie-May Leslie

A three-sided fight: him, her and me  
A voice screaming all the time 'You're not meant to be with me'  
So get that flash away from me, if I'm not meant to be seen  
They're fighting on the front line, I'm stuck in the back screen

*They're fighting, somebody help me  
I can't do this alone anymore  
They're fighting, I feel helpless  
Somebody help me, I want to help there*



They don't want me here, they're pushing me away  
All this responsibility is piling up on me  
A mother at home, a family to save  
Holding on to my job, work harder everyday

*They're fighting...*

I'm working, working, working, everyday so hard  
I'm working, working, working, everyday so hard

*They're fighting...*

*"My original idea stemmed from the quote 'you never ought to be here' but as I got gradually more into the song, it changed into the expectation of women and how they're expected to do so much in the war but then there are very overlooked for it."*

*"I've learnt that constructing a song on a stimulus is actually not as hard as I thought it would be. I thought it would be restrictive but I've written it in a way I feel reflects me and my views on the situation and the war. I've learnt a lot about the history of women in our country."*



Maggie-May recording at The Old Blacksmiths Studios.

Image (top) provided by Explosion! with permissions from the National Museum of the Royal Navy Priddy's Hard

## Running in Russley Park, by Chloe Yates

The hooves broke soil when they pulled the carts  
Now they run in Russley Park  
Rolling meadows, Wiltshire countryside  
Where they train to risk their lives

*Dear Charlie,  
You will never guess how busy it has been. So  
many have died, including the horses you have  
helped train. I still can't believe that you joined  
because of me, but I should. I remember when  
you would follow me round the farm like a lost  
puppy, even on horseback!  
Lots of love,  
Eddy*

I've always ridden, born in the saddle  
Now Eddie's gone, my turn to wear the trousers  
Rolling meadows, Wiltshire countryside  
I must train them to risk their lives

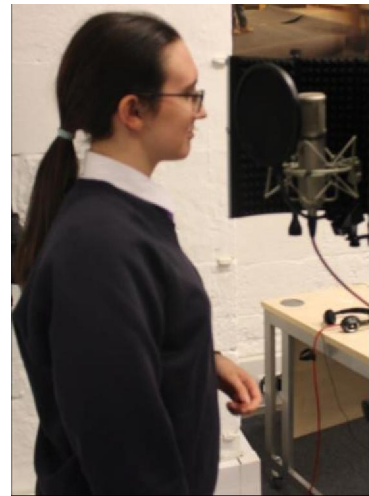
Trained for Flanders, to pull the big guns  
For their country on the bloody battlefields  
No more rolling meadows, no more Wiltshire countryside  
They'll have to run for their lives

### Christmas Greetings to the LAND ARMY, 1919



"THE BREADWINNERS,"

Rowland Wheelwright.



Chloe recording at  
Salisbury Arts Centre

*"My song is about the women  
who worked in Russley Park in  
Wiltshire, training over eight  
million horses, mules and donkeys  
that were used to take supplies to the  
Front Line and also to ride into  
battle."*

*"One hundred years ago, the  
first group of women won the vote  
in the UK and it's partly  
thanks to the women who helped  
in the war this was achieved."*

Image (left) copyright Wiltshire  
and Swindon History Centre  
Card from Edith Olivier of  
Wilton, 1919. Edith was one of  
the county coordinators of the  
Women's Land Army.

## Scheme of Work

**Suggested time: 2 hours per workshop** (where songs are written within the workshop or 1hr per workshop with homework)

	1	2	3	4	5	6
Workshop	Why write music about the First World War?	What did women do during the First World War?	How did women experience the First World War & why is it important to remember?	What heritage are we sharing and why is this important?	How can we create a song about the heritage we have chosen?	How has this project changed our view(s) of history?
Learning objectives	<p>Gain contextual knowledge about FWW</p> <p>Listen to some examples of how other people have written about FWW</p> <p>Explore potential motivations for our own response</p>	<p>Compare how women's experience 100yrs ago is similar /different to ours</p> <p>Consider how these experiences might be relevant to ourselves and other people living today</p> <p>Identify a motivation for writing our own response</p>	<p>Find out more about how women experienced the First World War</p> <p>Explore particular aspects of women's FWW roles which we relate to</p> <p>Identify a motivation for writing our own response to the heritage</p>	<p>Explain why it is important to share women's experiences of FWW with other people</p> <p>Consider how we communicate with an audience to elicit a response</p> <p>Try out some songwriting methods and techniques</p>	<p>Plan our own song and try out music ideas that support the telling of our chosen story</p> <p>Compose the music for our song (melody and accompaniment)</p> <p>Consider how our musical choices impact the listener's response</p>	<p>Share our songs and heritage tracks to develop confidence in performing</p> <p>Listen to others' songs to develop our appreciation of songwriting as a method of communication</p> <p>Evaluate learning so we can more effectively use and continue to develop these skills /knowledge</p>
Success criteria	Participants can identify motivations for writing about FWW	Participants have chosen a motivation for their own response & are aware of some issues facing women 100 yrs ago and now	Participants are secure in their motivation for writing, their research has led to some early lyrical ideas	Participants can communicate confidently about the heritage they have selected. They have complete song lyrics.	Participants have a complete song, their musical ideas support the lyrics and storytelling	Participants can identify what they have learned during the project and the skills they have developed
Resources	<p>Feedback prompt sheet</p> <p>FWW songs –The Farm 'Altogether Now'; PJ Harvey 'On Battlefield Hill'; Chumbawumba 'Hanging on the Old Barbed Wire'</p>	<p>Feedback prompt sheet</p> <p>Comparison table</p> <p>Lyrical tree</p>	Material gathered on trips; Imperial War Museum website oral history interviews with munitions workers; National Football Museum website; archives at Hampshire Record Office and Wiltshire and Swindon History Centre (contact education teams)	Heritage track worksheet	Invite a music teacher /musician into this workshop to support	<p>Constructive feedback worksheet</p> <p>Evaluation form</p>
Differentiation	Scaffold questions for music appreciation	Scaffold questions		Instead of writing in paragraphs, talk to a partner who notes keywords to develop into sentences. Audio record for participants to notate.	Work in pairs (placing more experienced musicians /young people who sing or play an instrument with less experienced musicians)	



Main activities	<p>Ice breaker: favourite song and why? Why are you interested in this project?</p> <p>Group timeline: what do we already know about FWW between us? (baseline assessment)</p> <p>Listen to 3 examples of songs about FWW and identify possible motivations of songwriters. Decide as a group which is the most effective and why.</p>	<p>Ice breaker –one thing you remember from last workshop and one thing you want to find out about today</p> <p>Listening activity: how do the songs you listen to reflect the female experience? Ask participants to send song suggestions in advance /ask in previous workshop and filter these</p> <p>Paired task: How do you think women’s lives during FWW are different to women’s lives now (comparison table)?</p> <p>Group writing activity: as a group pick one issue raised (either FWW or current). Generate some lyrics using the lyric tree worksheet (either individually and feedback or as a whole group).</p>	<p>Ice breaker –one thing you enjoyed about the visit (if applicable), and /or one thing you want to find out about in this workshop about women’s FWW experience.</p> <p>Listen to /read lyrics of ‘Freewheeling’ from No Petticoats Here and write down which words you think are written by the composer and which words the composer found in Dorothy Lawrence’s book.</p> <p>Listen to ‘Toil, Women, Toil’ from No Petticoats Here. What is the chorus /the quote it is based on, about?</p> <p>Individually, review resources and identify what you are going to write about and why (motivation). What particularly interests you /makes you proud /surprises you /make you want to tell others etc.</p> <p>Work on individual lyrical tree</p>	<p>Ice breaker – sentence summary of what you are going to write about</p> <p>Complete Heritage Track worksheet</p> <p>Group writing task to model a songwriting process, using a simple idea (a quote /photo from a trip /research e.g. ‘you never had ought to be here’ (told to Beatrice Hobby Portsmouth dock worker).</p> <p>Write a list of associated words (2min) → list of rhyming words (2min) → feedback everyone’s favourite 2 words → write a simple 2 phrase non-rhyming chorus using word lists (5min in pairs /vote favourite) → decide tempo /pulse /attitude (clap this) → speak the chorus over the top and decide which words to emphasise /which are longer /shorter → sing this (workshop leader /a more confident student) → add verses (individually /in pairs or write one verse altogether)</p> <p>Participants finish lyrics for their own songs</p>	<p>Ice breaker –Sing the song written in the last session and recap the process. Are there any parts of the process that seem more difficult?</p> <p>Work individually /in pairs to write music for completed lyrics.</p> <p>Suggestions:</p> <p>Use the tune (or parts of different tunes) of a nursery rhyme /trad. song /familiar song</p> <p>Use hand /body percussion accompaniment (no instruments required)</p> <p>Use garage band on iPads to create a repeating chord progression.</p> <p>Give students a simple chord progression to compose a melody over /offer a few examples to choose from</p> <p>Speak the melody out loud over the body percussion /garageband –underline words which you want to emphasise, words that have more syllables, words that have a longer length</p>	<p>Ice breaker - How would you describe the project in one sentence to someone who hasn’t heard of it?</p> <p>Create a songwriting map /flowchart –how did you write the song? Colour boxes in red you found difficult /green for easier. Annotate the flowchart describing what you would do differently next time.</p> <p>What have you found out about FWW women’s roles? Using notes from past sessions write a ‘revision guide’ /bullet note summary.</p> <p>Share songs and heritage tracks with an audience (whole group or smaller groups).</p> <p>Young people make notes using constructive feedback handout.</p> <p>Complete evaluation sheet (thinking about both heritage and musical outcomes).</p> <p>Sign posting –direct participants towards other music making /songwriting opportunities in the area</p>
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This scheme of work is intended as a guide. It was written on the basis of working with a group of young people who had not worked together previously, working with a workshop leader /teacher who was not familiar with the group (hence a lot of time is given to starter /icebreaker activities). If this is a class /group you have worked with before it may be possible to condense workshops 1 and 2 into a single session and to give more time to songwriting. The scheme of work was originally delivered over a period of months rather than a single half term and there is some repetition within activities in order to recap the work. This programme of workshops was written for young people with an active interest in singing and songwriting. It is hoped that it can be adapted to explore different heritage topics and to create work using different artforms.

# CRITICAL APPRECIATION FEEDBACK

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	Song 1	Song 2	Song 3
Title			
Composer			
Performer			
Who is 'the narrator'?			
Is it based on fact or opinion?			
What's the purpose of the song? Is there a message?			
How does it make you, the listener, feel?			
Write down any words /phrases that stand out			
What is the format of the song (verse /chorus /instrument break)			

Which song do you like best overall and why?

# HAVE WOMEN'S EXPERIENCES CHANGED IN 100 YEARS?

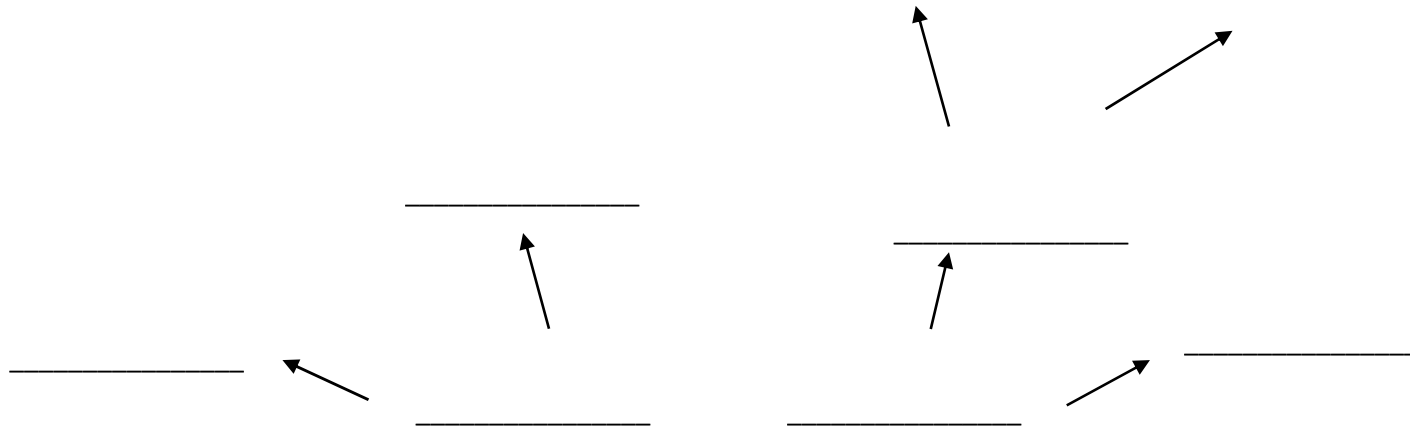
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	100 YEARS AGO	NOW
<b>WORK &amp; EDUCATION</b>		
<b>LEISURE &amp; FREE TIME</b>		
<b>AT HOME</b> (activities they perform and role)		
<b>SOCIALLY</b> (both in society and with friends & family)		
<b>ECONOMICALLY</b>		
<b>POLITICALLY</b>		

Overall, how would summarise women's experiences 100 years ago compared to now?



# Lyrical tree



Starting (root) word:

\_\_\_\_\_

YOUR NAME: \_\_\_\_\_

# HERITAGE TRACK

As well as writing and recording a song, you will also record a *Heritage Track*.

A *Heritage Track* is a spoken summary of the history (or heritage) at the heart of your song. You will need to include the following information:

- What is your song about?
- What have you learnt about this topic?
- How did you find out about this?
- Why have you chosen to write a song about this topic /idea in particular?
- How did you go about writing the song?
- What choices did you make when writing the song?
- What is the value of sharing this heritage?
- How is the heritage relevant to you and to other people in Salisbury /Wiltshire /UK?

The *Heritage Track* should be about 2 minutes long. You can record your *Heritage Track* in any of these ways:

- an interview with someone else asking you questions (e.g. questions above)
- a conversation with someone else
- a speech /statement either scripted or improvised, using notes

NOTES:

# Feedback –constructive criticism

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Remember:

- Is it useful? Will it help the songwriter improve this song or their songwriting in future?
- Is it factual –what point are you making? Does it relate to the song?
- The aim is to support your peers –your ‘what worked well’ list should be longest!

NAME OF SONG	What Worked Well?	What might help improve the song?

- What stands out?
- Who is ‘the narrator’?
- What’s the purpose /meaning of the song?
- What’s the format of the song (verse /chorus /break)?
- Is the song relatable and how?
- What musical ideas are being used (e.g. repetition /different pitches or rhythms)?
- How does the song make you feel?

# Never Had They Ever –project evaluation

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Project aims:

- Young people will find out more about women's experiences of the First World War
- Young people will develop skills in research, interpretation and communication
- Young people will change their attitude towards the relevance of heritage
- Resources will be created to share the research and work with communities, teachers and heritage professionals

Was this project a success (did it achieve the aims above)?

0% \_\_\_\_\_ 100%

What worked well?	What would have been better?

How much did you learn about women's roles in the First World War?

0% \_\_\_\_\_ 100%

How much did your songwriting improve?

0% \_\_\_\_\_ 100%

How likely would you be to recommend this project to a friend?

0% \_\_\_\_\_ 100%