

# SINGLISH

BY

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Steve Jones has been performing in folk clubs for over 35 years. He started learning the American 5-string banjo when he was 15 and the guitar a year later. He began his first folk club in 1970 but his best known club was the 'Gallows' in Milnrow, near Rochdale, where he sang with the group the 'Last Drop' (Steve, Paul Ellis and Pat Kearney) from 1977 to 1979.

After the group broke up Steve continued to run the Gallows club until 1988 when a new landlord arrived and the club moved to the Tap and Spile in Rochdale. Steve was the sole resident at the club until 1990 when he moved to St Albans, near London (UK).

In 1999 Steve began his association with English language music in Hungary, regularly performing at the Oxford University Press and MacMillans conferences. He is well known as Father Christmas for OUP and his 'Singlish' course has become a regular feature of conferences generally.

Steve has travelled to schools all over Hungary performing and continues to maintain contact with young English language students through the English Speaking Union of which he is Programme Director.

Steve works as General Secretary of the Robert Burns International Foundation which raises money for Childrens' Hospitals and similar charities.

## Introduction

Learning songs has always been a part of language learning. There is no suggestion that *Singlish* is the only way or even the best way of learning the language. It is a resource for students who have begun to learn the language and wish to extend their knowledge of culture and also their verbal and listening skills. It is designed to be used in conjunction with other teaching methods to develop interest in the language.

In detail we wish to develop listening skills, good pronunciation and intonation but at the same time to develop an interest in English language cultures. This we attempt to do by studying a variety of accents and dialects to enable students to recognise the differences including the different sounds and a variety of possible spellings.

Students who are going to be working in English will wish to develop their skills in recognising new words and discovering their meanings. In addition there are the skills involved in recognising phrases and their origins, often specific to occupations. They need also to develop their ability to discover the meaning of unfamiliar words by writing them down phonetically.

Naturally the course should be stimulating and interesting and we hope to develop an interest in music from throughout the English speaking world and to learn songs which we can enjoy singing.

### **How can I teach *Singlish* when I don't play an instrument or sing?**

There are three possible ways of using the *Singlish* scheme. Firstly you can play and sing the songs yourself if you have the skills necessary. If you don't you can employ someone to do the singing and playing for you, guided by these *Singlish* materials.

### **What resources are there?**

Everything will be on the [www.singlish.hu](http://www.singlish.hu) website and is freely copiable.

There are uploaded MP3s of many songs and the whole spectrum will eventually be there. These are not 'commercial songs' as they were recorded to enable you to hear the tune and spoken words.

### **Where do the songs come from?**

Most of the songs we have chosen are from the British Isles (England, Ireland - North and South - Scotland and Wales). In addition there are songs from the rest of the English speaking world; the United States, Canada and Australia. There are one or two songs from Africa and Europe.

One or two songs will be in languages other than English, specifically to develop listening and phonetic writing skills.

### **How long should lessons be?**

*Singlish* requires good concentration and listening skills and a single song will take between 30 minutes and an hour to complete and there will be the background in addition. You will be able to select songs and it is by no means necessary to do the whole of every song in the same way. You can choose to do one or two verses only, especially where you want to emphasise certain points of culture or language.

### **Students should enjoy *Singlish*!**

If *Singlish* becomes a bore then you are doing things wrong. Listen to the students and try to put together a variety of songs which they will enjoy. Learn the words of the songs they enjoy the most and have a good sing as a relaxation at the end of the lesson or as a break. You can always use some of the students' own material too and study it in the same way as we have with the songs provided here. The student pages should help you formulate original material.

## **How should a lesson run?**

Firstly I will say “play” which means either play the instrument you are using or play the tape. Now we can begin.

Play the first verse of the song through. You should ask the students to listen carefully and try to identify any words they know and write them so that everyone can see them. You should now lead a five minute question and answer session on these words, for example; where does the song come from and why do you think this, when do you think it was written, what is it about, who are the main characters, who is singing it, where would it be sung, and so on.

Now you play each line of the song twice, allowing enough time for the students to write down what they can in the spaces provided on the worksheets or on paper as you wish. Ask them to write down phonetically those words they don’t understand or recognize.

When you have completed the complete verse it is time to correct what they have done. Ask students, in turn, to read out what they have written down. At this stage you should concentrate hard on the pronunciation and intonation, particularly of two syllable words. If a student has a problem ask another to help. Always be positive and praise even the one or two correct words, explaining how difficult the task is. When you have gone through the whole verse ask the students to write down the words they either got wrong or had to guess (though they might have guessed correctly). Go over the meanings of these words with them and explain some of the background as you do.

The next stage is repetitive re-enforcement, so you do the same with the chorus (if there is one) and the other verses. If the task starts to become monotonous you need not do every verse, but give them the words and discuss the story and the background. You will find this quite stimulating.

Finally, you should have a general discussion and a question and answer session, finally playing the whole song through and asking them to sing along with you. You might also play one or two other songs on a similar theme and discuss these, without the dictation aspect.

Before you even begin to teach the course, try to find material on the subject to obtain a background to the songs. You may also find some anecdotal material to bring it all to life. This might be history but it is far from the boring history of the classroom with dates, kings and battles, it is about real people, written by real people, not historians and academics. This will help students to understand the hardships of life in the past and sometimes the great simplicity in the way people lived and worked.

Try to get your students to imagine themselves to be one of the characters and say how he feels. If the song is about a highwayman, imagine why he became a highwayman. Imagine how families were torn apart by the nature of their lives and how people managed to survive in these very hard circumstances. Compare that with what you know of your own history and how people lived in your own country.

## Contents

Wk	Pages	Contents	Methods and emphasis
1	15 to 18	<p>Skip to my Lou – Singlish</p> <p>Drunken Sailor – Singlish</p> <p>(songs selected for simplicity – lots of repeated lines. The third selected as it is well known and easy to sing.)</p> <p>The final lesson of the week concentrates on singing all of the songs.</p> <p>Homework: Learning the words of the song. Learning meanings. Investigation of the background using the internet, library or other sources.</p>	<p>SINGLISH:</p> <ol style="list-style-type: none"> <li>1. Listening: The song is sung through once first of all. Students are asked to identify any words they recognise – weaker students are targeted first, better ones later.</li> <li>2. Dictation: The song is sung line by line, each line being repeated several times, sometimes slower and more emphatically. The students are asked to write down these words, guessing those they don't recognise.</li> <li>3. Analysis: The words are then written on the board line by line, listing unfamiliar words (of importance) and discussing the meanings. Students read out what they have including errors and blanks.</li> <li>4. Discussion: The meaning, origin, background is discussed, listing vocabulary, verbs (present and past tenses).</li> <li>5. Saying the words individually, as sentences concentrating on pronunciation.</li> <li>6. Singing the song, concentrating on flow of words.</li> <li>7. Writing simple sentences with subject, verb and object and adjectives.</li> <li>8. Combining two sentences using conjunction 'and'</li> <li>9. Grouping sentences into subject for each paragraph. Locating introduction sentences, content and conclusion.</li> <li>10. Re-writing the whole as an essay with proper paragraphs.</li> </ol>
2	19 to 22	<p>Singlish</p> <p>The Grand Old Duke of York – Singlish</p> <p>Aunt Rhody - Singlish</p>	<p>These are for relaxation. We can discover the origin of the Grand Old Duke, however.</p>

		Nonesense songs with a meaning?	
3	23 to 24	Yesterday – Singlish	Complete Singlish but then compare the two songs whose subjects are very similar – lost love.
3	25 to 27	There's a hole in my bucket - Singlish	Concemtrate on vocabulary and repetition, particularly for pronunciation.
4	28 to 34	Glencoe – Singlish Song about the famous Scottish Massacre of the MacDonalds by the Campbells in Glencoe. They are from the same time, one on the continent 1702-14 and the other in Scotland 1692. We are interested in the idea that the same men could have been involved in both of these songs. Ye Jacobites by name	Singlish for this song we then investigate on the internet the origins: Using search engines (Yahoo, Google etc.) with Key words (title of song, recruiting for the army, redcoats) These key words might have to be given as they require some knowledge of the system itself.  BBC TV Series 'Sharpe' – good illustrations etc  <u>Essay and project.</u>
	35 to 42	Over the Hills and far away  Queen Anne's War, 1702-1714, War of the Spanish Succession. History of the war and how men were recruited into the army, press gangs, from prison etc.	The Project: 1. An essay, handwritten (corrected several times if necessary) of 1 to 2 pages (less if students are less able) 2. Information collected from the internet (printed and included as appendices) or photocopied from books with at least two different sources. 3. Illustrations of dress, the area, maps etc. printed or drawn 4. A bibliography indicating where information was obtained and where it can be located. 5. All in a folder with title page either by hand or computer Another Jacobite song from a similar era.
5	43 to 49	King Cotton – Singlish Poverty Knock and All along the Rossendale Work in cotton mills of the north of England in the 19 <sup>th</sup> and early 20 <sup>th</sup> centuries	Singlish  Using historical and geographical sources on the internet and elsewhere to identify areas and understanding the lives of people

			in the north-west.
6	50 to 56	Ae fond kiss – Singlish My love is like a red red rose Robert Burns and his life. Scotland (English speaking) and the differences with England Seeds of Love – Singlish (Seeds of Love is a song which is full of allegorical allusions. The language is simple and the subject similar to Yesterday)	Singlish  From information from several sources understand the differences between the language (dialect and accent) of the Scots, English etc.  Comparison of the language in the two songs – Seeds of love 500+ years old and Ae fond kiss – 250 years in dialect
7	57 to 60	A Man’s a Man for a’ that - Singlish The political Burns Auld Lang Syne – Singlish	<u>Project: Comparison with Burns’ love songs.</u>
8	61 to 64	Bye Baby Bye – Singlish Gave my love a cherry - Singlish Two American songs	Essay: American culture Using the internet discover some of the geography and history of the United States
9	65 to 70	House of the Rising Sun – Singlish Lakes of Pontchartrain – Singlish American civil war and the South – New Orleans.	Looking particularly at life in the Mississippi delta. Compare with Mark Twain’s characters and times Tom Sawyer and Huckleberry Finn, Mississippi steam boats - gambling
10	71 to 80	Feelin’ Groovy - singlish No lights on our Christmas Tree Rexalation at Christmas	Concert with ‘Feelin’ Groovy, ‘Yesterday’, ‘Auld Lang Syne’ and ‘House of the Rising Sun’
11	81 to 84	The Little Drummer Boy - Singlish All through the Night – Singlish Christmas songs Silent Night - Singlish 12 days of Christmas – Singlish Christmas songs for comparison.	<u>Christmas: Comparative essay</u> Singlish but also looking at a variety of Christmas songs from the internet  Continuing the Christmas theme and practising for concert.
12	85 to 90	Blow the man down – Singlish Leaving of Liverpool – Singlish  Two songs about the sea, one a shanty the other a sea song	Essay: Comparison of the work song and the song sung at sea by seamen. Use the internet or other sources to find information on Liverpool and the ships which sailed in and out of the UK ports.
13	91 to 97	Land of the Muskeg – Singlish John Henry – Singlish North American work songs	<u>Essay: Comparison of the two ways of life</u> – the trapper in Canada and the railway workers building the railroads in the USA.
14	98 to 101	Chilly Winds – Singlish Cripple Creek – Singlish	Compare the difference between dance music and a song.

		A song and a dance tune	
15	102 to 105	Young Man who wouldn't hoe his corn – Singlish Charlie - Singlish Two songs which can be compared for their allusions to agriculture and its importance in American life. Also the interest in Charlie which originates from a song about Bonnie Prince Charlie and is of Scottish origin.	Singlish with a comparative essay
16	106 to 114	Goin' Across the Mountains – Singlish Girl I left Behind me – Singlish Man of Constant Sorrow - Singlish	Project: The American Civil War and its connections to Europe
17	115 to 117	Emu's Egg – Singlish Waltzing Matilda – Singlish The life of the Australians – an Emu and a tramp Australian songs	Comparative: How does Australia and the life there compare with America What are the similarities and differences.
18	118 to 123	Botany Bay – Singlish Click go the Shears - Singlish Transportation of convicts There is a long and detailed history to be investigated here. Convicts were sent to Australia – Botany Bay, near today's Sydney. Both occurred through the major ports – Liverpool, Bristol, Glasgow and London.	<u>Project: Compare with the emigration to America from Europe.</u>
19	124 to 131	Bells of Rhymney – Singlish Gresford Disaster – Singlish British mining disasters	Essay: Mining in the UK and the USA
20	132 to 134	Springhill – Singlish Dark as a Dungeon – Singlish American mining disasters	Mining continued.
21	135 to 138	Laredo – Singlish Lavender Cowboy - Singlish	The life of the Cowboy – work in the USA
22	139 to 141	Bonny Ship the Diamond – Singlish Greenland Whale Fish - Singlish	Essay: Study on Whaling
23	142 to 144	Come all ye fair and tender girls – Singlish Once I had a true love - Singlish	Revisit the Seeds of Love (lessons 5,8) and do a comparative study. The use of flowers to represent moods in old English folk songs. A similar story done in a different way.
24	145 to 148	Barbara Allen – Singlish	The Romeo and Juliet story. Comparison of English and



			American versions.
25	149 to 152	The Keeper – Singlish The Wheelbarrow Song – Singlish Songs to sing and enjoy	These songs have repetitive but difficult choruses which are enjoyable to sing and enable students to develop speed.
26	153 to 156	Black Velvet Band – Singlish Cockles and Mussels- Singlish Irish songs	<u>Essay: Looking at Ireland</u> and the causes of mass emigration through the Ports of Liverpool and Glasgow (both have a large Irish Catholic Population)
27	157 to 160	Captain Kidd – Singlish Henry Martin – Singlish Piracy on the high seas	<u>Study on piracy</u> – internet study of the causes and effects of piracy.
28	161 to 163	Michel Row the Boat – Singlish Swing Low Sweet Chariot - Singlish	<u>Project: Negro spirituals and songs of protest</u> The life of the black American.
29	164 to 173	Times they are a changin’ – Singlish Little Boxes – Singlish Songs of protest Where Have all the flowers gone – Singlish Turn, Turn, Turn – Singlish Universal Soldier Draft Dodger’s Rag	The use of songs as a medium of protest. Civil rights for blacks Against wars – Vietnam etc.
30	174 to 179	The Irish Navvy My Little Son – Singlish Sick note – fill in words	Irish songs and the Irish in England
31	180 to 184	Dirty Old Town – Singlish Liverpool Lullaby - Singlish	Industrial towns we all hate – Salford, Liverpool
32	185 to 189	Geordie - Singlish Sally Wheatly – Singlish Modern times	<u>Essay: A look at dialect and accent</u> used here in Sally Wheatly – or is it an accent Newcastle dialect (English but near the Scottish border)
33	190 to 191	On Ilkley Moor ba’t’at - Singlish	Yorkshire dialect
34	192 to 195	Turtle Dove – Singlish Crawdad Song - Singlish	America – looking at dialect

### Aims:

1. To develop verbal, listening and speaking skills in English.
2. To develop critical use of IT skills and an understanding of the appropriate use of the internet.
3. To develop an understanding of English language cultures, whether from the UK or elsewhere where English is the main or a major language.
4. To develop an interest in history and culture to complement language learning.

### Objectives:

1. Each month analyse 1 or 2 songs depending on their length and complexity.
2. Each month produce one assessed piece of work.
3. Select one of the monthly topics for special study twice a year (selected by the student according to their preference and by agreement with the teacher).
4. Create a vocabulary for the songs with new words, their meanings (in Hungarian if necessary) and similar words in English.

### **'Singlish' in the classroom:**

Stage 1: Lessons will generally follow a similar format, though there will be changes from time to time depending on the material being used.

1. Introduction: Do not give them the title. The song is sung once through and the students listen. They are asked to write down words they can identify as they listen.
2. Question-Answer session: Listing words on the board which they identified\*
3. 'Singlish' dictation: Each line is sung 2 or 3 times and time is given for pupils to write down the full line. If the line is long it may be split in half. Depending on the length a verse or the chorus or both may be completed. Students are asked to guess words they cannot understand or do not know. If you are using a CD or tape simply play it through several times and tell the students to concentrate on a particular line.
4. Students read lines: Students are asked to give a line at a time.
5. Unknown words: Line by line the meaning is discussed, meanings of individual words are identified and written down. (Creating a vocabulary) – use opposites: if you get the word big, give the opposite small, tiny etc. If you get a verb in the present – is – give the past – was.
6. Now is an appropriate time to get some suggestions as to the title.
7. Complete the other verses, or at least some of them if it is very long and finish the vocabulary. It is useful with students to identify verbs and write down both present and past forms.
8. Finish by singing through once again and allowing them to join in if they wish.

\* Weaker students may be encouraged by being asked first and may identify the simpler words. More able or advanced pupils may be asked later and should be expected to identify more complex words or phrases.

This process will develop listening skills particularly and encourages pupils to communicate in the language during the lessons. We will have discussed geographical, historical and cultural aspects too.

## Stage 2:

### Investigations and essays:

Having completed the 'Singlish' aspects of the material, students should be set some basic tasks. They should discuss:

1. The use of the internet (and misuse)
2. The value of material obtained from the internet compared to that from books
3. The verification of 'facts' obtained from the internet
4. The use of quotes from sources and paraphrasing
5. Illustrating a project

The tasks are specifically of three different types with different specific targeted outcomes.

Task 1. A full essay of two to three hand written pages (1000 words), computer generated cover sheet, computer generated, original or photocopied illustrations relevant to the essay, properly annotated and appendices including a bibliography (showing where the material comes from) and the material sources they've used.

Marking criteria for essay:

1. Nothing significant handed in. Information from the internet alone would come in this category.
2. An attempt has been made to complete the hand written material (At least 1 normal page). There is evidence of research. The work is incomplete.
3. The hand written material is 2 to 3 pages long and has been corrected but the standard is very basic. There is evidence of research but the work is still incomplete.
4. The hand written material has been completed and corrected as required but the standard is not of the highest quality. Appendices are complete generally but not as well ordered as they might be. Illustrations are there as required. The work is complete.
5. There is a 2 to 3 page essay, hand written and corrected more than once if necessary. The folder is complete with all appendices as required and illustrations are complete and appropriate.
- 5\* Much more has been included and all is complete to a very high standard.

### Task 2:

A short essay of one or two A4 pages – around 500 words hand written.

Marking criteria for essay:

1. Nothing significant handed in.
2. An attempt has been made to complete the hand written material (At least 1/3 normal page). The work is incomplete.
3. The material is 1 page long and has been corrected but the standard is very basic. The work is still really incomplete.
4. The material has been completed and corrected as required but the standard is not of the highest quality. The work is complete.
5. The essay is complete, corrected and of an appropriate standard.
- 5\* Much more has been included and all is complete to a very high standard.

Ultimately we will put together and word process the best into a record of the year in 'Singlish'. Every student will be expected to make a contribution.

### Task 3:

Group project: Students will work in groups to produce a wall display. The whole of this work will be aimed at producing team work and there will be an assessment on team work at the conclusion.

1. There was no element of team work observed
2. There was some team work but with little real co-ordination and co-operation
3. There was teamwork which produced the required display of an acceptable standard.
4. The team work harmonically and shared and co-operated on every aspect within the classroom. A suitable display was produced.
5. There was good team spirit and an excellent result was achieved. The group worked both in class and outside to obtain material and create their layout.
- 5\* The students in the team worked closely together, maximising their performance and completing the project to the highest of standards with a considerable proportion of the work done outside class time.

### Topics:

There is an infinite number of topics possible, however, we tend to use some of the following:

1. Industrial Ballads including mining, work in mills, sea songs and shanties.
2. Historical songs including Glencoe, marching songs, recruiting ballads
3. Transportation ballads, Australia, USA
4. Love songs, the village, life before the industrial revolution
5. Children's songs
6. Nonsense songs

### Generating enthusiasm:

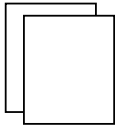
There is every reason to look at songs which they enjoy and take exactly the same approach. The opportunity of making comparisons should not be missed. Watch the language, however, as many modern songs have meanings which are thinly veiled if at all and might be inappropriate. If students enjoy singing they should be encouraged to do so. Within every lesson there should be time for them to sing their favourite(s). At the same time I get students to talk in rhythm rather than sing – it is less threatening!

### 'Singlish' for the non singer.

'Singlish' as a method does not require the teacher to be a singer or player. It is easier, of course, however a recording with repeats works as well and can be used when the singer is either unavailable or absent for a time. This course is under development and we hope to be able to offer it soon in this format.

Listen to the tape/CD and write down the words you hear line by line. Ideally the whole verse will be sung first, then each line will be sung twice or three times. Finally the whole verse will be sung once again.

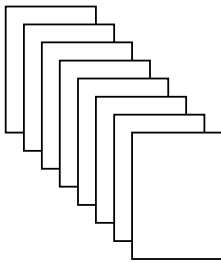
## **1. Major Project – hand written with word processed appendices**



### **Stage 1: PLAN**

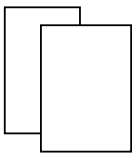
Before beginning any essay or any piece of written work you need to complete a plan. This is the way you collect your ideas and notes before starting your writing. In the plan you will start by outlining what each paragraph will contain e.g. background, history, the song, special vocabulary, your thoughts on the meaning etc. This is a working document and will be added to as your research progresses.

Although your plan is not your essay, it demonstrates how you have been working and how you completed the various tasks. It should be handed in, even though it will be very messy and may be difficult to de-cipher. Try to keep it tidy and logical.



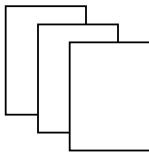
### **Stage 2: RESEARCH**

In addition you must locate a minimum of four sources of information – books, websites or information obtained by other means e.g. writing to a tourist board or industrial organisation. All letters, sources used should be printed out and included in an appendix, fully accredited. Interviews with workers, managers etc. should be recorded and transcribed.



### **Stage 3: ILLUSTRATIONS – pictures, photographs**

Can you find suitable illustrations either in books, from the internet or created yourself. These should be no more than 2 pages of A4 and should have captions and credits (where, whom, when, what?)



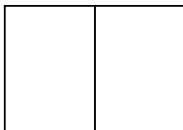
### **Stage 4: ESSAY**

Your task is to complete an essay roughly three A4 pages or 1000 words long and hand written. The title should be your own but the subject will be set and should be carefully adhered to.



### **Stage 5: CONTENTS**

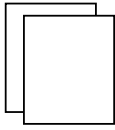
Now create a contents page using a word processing package or by hand. Remember to number the pages carefully when you have decided on the order in which they will be put.



### **Stage 6: BINDER**

Put the whole of this work in a binder. On the front you will need your name, school, group and date and of course your title with underneath in brackets the song title.

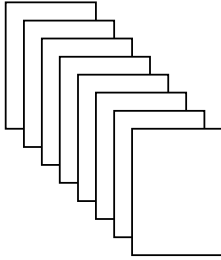
## **Short Essay – hand written**



### **Stage 1: PLAN**

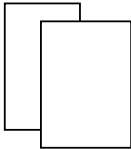
This is the same as for the Project and the elements will be exactly the same. The plan will be as long for a 1 page essay as for a 3 page essay.

Remember, it demonstrates how you have been working and how you completed the various tasks. It should be handed in, even though it will be very messy and may be difficult to de-cipher. Again, try to keep it tidy and logical.



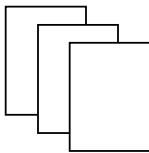
### **Stage 2: RESEARCH**

Your research will be the same as for the project, though this essay is shorter and will not need the detail of the project. Try to find several sources to quote and don't forget to credit those whose work it is. Without the name of the sources the work is of little value. This material will not be handed in but you should provide a bibliography (list of web sites, books, magazines, interviews used).



### **Stage 3: ILLUSTRATIONS – pictures, photographs**

You might want to find suitable illustrations either in books, from the internet or created yourself. These should be included within your hand written text with captions and credits (where, whom, when, what?). If they do not add to the essay leave them out. They should not take up more than one A4 page



### **Stage 4: ESSAY**

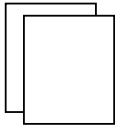
Your task is to complete an essay roughly one to two A4 pages long or about 500 words and hand written. The title should be your own but the subject will be set and should be carefully adhered to.

## **Assessment:**

The project and essay will be judged on the ideas expressed and the quality of the language used, breadth of vocabulary, accuracy etc.

The length of the essay should be sufficient to get over the ideas but should not be longer than necessary just to ensure the 'correct' number of words. A longer or shorter essay will not be penalised unless it lacks the elements required.

## **Group Research Project – wall displays – word processed**

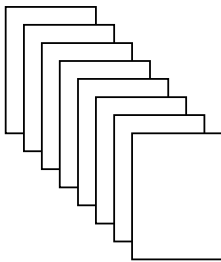


### **Stage 1: PLAN**

This is the same as for all Projects and the elements will be exactly the same. The plan will be as long for a 1 page essay as for a 3 page essay.

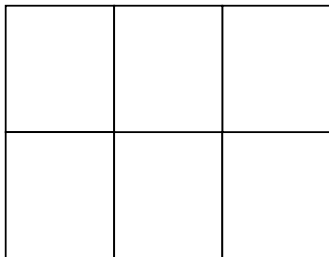
Remember, it demonstrates how you have been working and how you completed the various tasks. It should be handed in, even though it will be very messy and may be difficult to de-cipher. Again, try to keep it tidy and logical.

Note: This will be completed by a group of students and this should be obvious in the plan. It will contain more about layout and presentation than the plans for your essays so make that obvious.



### **Stage 2: RESEARCH**

Your research will be the same as for the project. Try to find several sources to use and don't forget to credit those whose work it is. Without the name of the sources the work is of little value.



### **Stage 3: DISPLAY**

This material should be organised using a word processor to create a single file including illustrations and revised text with a clear layout to explain the main facts. The format will be such that it can be seen all at once. Perhaps you will have to do a 'cut and paste' exercise, creating small pieces and putting together the

final design at the end. This process should be seen in your plan.

Note: This is not an essay and should be carefully designed to inform those looking at the display what the subject matter is and how things are related. You will have to think about the layout very carefully and how you will present the facts.

### **Assessment:**

The quality of the work will be judged on several things including team work, imagination, use of colour, use of illustrations, relevance of material to the subject and quality of language, ideas and explanations.

# Skip to my Lou

## **Chorus:**

Lou, lou skip to my lou  
Lou, lou skip to my lou  
Lou, lou skip to my lou  
Skip to my lou my darling

1. Lost my partner what'll I do  
Lost my partner what'll I do  
Lost my partner what'll I do  
Skip to my lou my darling
2. I'll find another one prettier than you  
I'll find another one prettier than you  
I'll find another one prettier than you  
Skip to my lou my darling
3. Flies in the buttermilk shoo, shoo, shoo  
Flies in the buttermilk shoo, shoo, shoo  
Flies in the buttermilk shoo, shoo, shoo  
Skip to my lou my darling
4. Cows in the meadow moo, moo, moo  
Cows in the meadow moo, moo, moo  
Cows in the meadow moo, moo, moo  
Skip to my lou my darling

## **Vocabulary:**




Listen to the song, either sung by your teacher or on tape or CD. Write down the words you here line by line. The whole verse will be repeated several times so that you have time to think about the words. If you don't know, guess!

### **Skip to my Lou**

Verse 1:

1. ....
2. ....
3. ....
4. ....

Chorus

5. ....
6. ....
7. ....
8. ....

Verse 2:

9. ....
10. ....
11. ....
12. ....

Verse 3:

13. ....
14. ....
15. ....
16. ....

Verse 4:

17. ....
18. ....
19. ....
20. ....

Which country does this song come from? .....

What has he lost? .....

Which animal is mentioned? .....

What sound does it make? .....

Where is this animal? .....

## **Drunken Sailor**

1. What shall we do with the drunken sailor  
What shall we do with the drunken sailor  
What shall we do with the drunken sailor  
Early in the morning

### **Chorus:**

Hoo-ray and up she rises  
Hoo-ray and up she rises  
Hoo-ray and up she rises  
Early in the morning

2. Put him in the longboat till he's sober  
Put him in the longboat till he's sober  
Put him in the longboat till he's sober  
Early in the morning
3. Pull out the plug and wet him all over  
Pull out the plug and wet him all over  
Pull out the plug and wet him all over  
Early in the morning
4. Put him in the scuppers with a hose-pipe on him  
Put him in the scuppers with a hose-pipe on him  
Put him in the scuppers with a hose-pipe on him  
Early in the morning

### **Vocabulary:**


## **Drunken Sailor**

Verse 1:

1. ....
2. ....
3. ....
4. ....

Chorus

1. ....
2. ....
3. ....
4. ....

Verse 2:

1. ....
2. ....
3. ....
4. ....

Verse 3:

1. ....
2. ....
3. ....
4. ....

Verse 4:

1. ....
2. ....
3. ....
4. ....

What kind of song is this? .....

Who would sing it? .....

When would you sing this song? .....

Where would you sing it? .....

Why would you sing it? .....

How would it be sung? .....

# Grand Old Duke of York

Oh the Grand Old Duke of York  
He had ten thousand men  
He marched them up to the top of the hill  
And he marched them down again

And when they were up they were up  
And when they were down they were down  
And when they were only half way up  
They were neither up nor down

## **Nursery rhyme origins in British history**

The Nursery rhyme "The grand old Duke of York" originates in English history. The origin of the words of "The grand old Duke of York" date back to the Plantagenet dynasty in the 15th century and refers mockingly to the defeat of Richard, "The grand old Duke of York" in the Wars of the Roses (1455). The war was between the house of York (whose symbol was a white rose) and the house of Lancaster (whose symbol was a red rose). The Wars of the Roses lasted for over thirty years and were equivalent to a Civil War.

The Wars of the Roses were a series of civil wars fought in medieval England from 1455 to 1487 between the House of Lancaster and the House of York. The name Wars of the Roses is based on the badges used by the two sides, the red rose for the Lancastrians and the white rose for the Yorkists. Major causes of the conflict include: 1) both houses were direct descendents of king Edward III; 2) the ruling Lancastrian king, Henry VI, surrounded himself with unpopular nobles; 3) the civil unrest of much of the population; 4) the availability of many powerful lords with their own private armies; and 5) the untimely episodes of mental illness by king Henry VI. This site presents a clear and easy-to-follow survey of the Wars of the Roses including major players and important battles. We hope this site will pique your interest in a very fascinating and rich period of history -- welcome to the Wars of the Roses.

## **Richard, duke of York**

The father of two kings (Edward IV and Richard III), Richard, Duke of York, spent the later part of his life attempting to acquire the throne for his family. He served for Henry VI as both Lieutenant of France and Lieutenant of Ireland. In 1450 he returned to England to oppose the Duke of Somerset, one of Henry's closest advisors, for his ruinous policies which led to the loss of almost of all the French possessions. Over the next five years he clashed with the royal establishment over this and other issues. Finally, in 1455 fighting erupted at the First battle of St. Albans where Richard defeated the Lancastrian forces. During Henry's fits of mental illness, Richard served as Protector. However, he died in 1460 at the battle of Wakefield.

## The Grand Old Duke of York

1. ....
2. ....
3. ....
4. ....
  
5. ....
6. ....
7. ....
8. ....

Write down in the boxes below any words you did not understand (You may have to guess how it is spelt or just write down how it sounds):


Your Guess	Correct word/phrase	Notes – meaning/ pronunciation etc.

## Go Tell Aunt Rhody

Go tell Aunt Rhody,  
Go tell Aunt Rhody,  
Go tell Aunt Rhody  
The old grey goose is dead.

The one she's been saving,  
The one she's been saving,  
The one she's been saving  
To make a feather bed.

The goslings are mourning,  
The goslings are mourning,  
The goslings are mourning,,  
Because their mother's dead.

The old gander's weeping  
The old gander's weeping  
The old gander's weeping  
Because his wife is dead

She died in the mill pond,  
She died in the mill pond,  
She died in the mill pond  
From standing on her head.

Nonsense song recorded by so many artists that it is impossible to list them.

Typical of the simple song like 'Skip to my Lou', 'Drunken Sailor' etc. where the first line is sung three times with a fourth 'punch' line.

Word	Meaning

## Aunt Rhody

1. ....
2. ....
3. ....
4. ....
  
5. ....
6. ....
7. ....
8. ....
  
9. ....
10. ....
11. ....
12. ....
  
13. ....
14. ....
15. ....
16. ....
  
17. ....
18. ....
19. ....
20. ....

Word	Meaning

# Yesterday

Yesterday, all my troubles seemed so far away  
Now it looks as though they're here to stay  
Oh, I believe in yesterday

Suddenly, I'm not half the man I used to be  
There's a shadow hanging over me  
Oh, yesterday came suddenly

*Why she had to go I don't know, she wouldn't say  
I said something wrong now I long for yesterday*

Yesterday, love was such an easy game to play  
Now I need a place to hide away  
Oh, I believe in yesterday

*Why she had to go I don't know, she wouldn't say  
I said something wrong now I long for yesterday*

Yesterday, all my troubles seemed so far away  
Now it looks as though there here to stay  
Oh, I believe in yesterday

This song was written by Paul McCartney of the Beatles in the 1960s. It is a love song similar to many songs which we know from the past.

His girlfriend has left and is not coming back. He doesn't know why. He would like her to come back, however, and is very sad.

## **Vocabulary:**




Listen to the song, either sung by your teacher or on tape or CD. Write down the words you here line by line. The whole verse will be repeated several times so that you have time to think about the words. If you don't know, guess!

### **Yesterday**

Verse 1:

- 21. ....
- 22. ....
- 23. ....

Verse 2:

- 24. ....
- 25. ....
- 26. ....

Chorus 1:

- 27. ....
- 28. ....

Verse 3:

- 29. ....
- 30. ....
- 31. ....

Chorus 2:

- 32. ....
- 33. ....

Verse 4:

- 34. ....
- 35. ....
- 36. ....

Who wrote this song? .....

What happened to the singer? .....

Why did she go? .....

Does he want her to come back? .....

When did this happen? .....

# There's a hole in my bucket

There's a hole in my bucket, dear Liza, dear Liza  
There's a hole in my bucket, dear Liza a hole

Then mend it dear Henry, dear Henry, dear Henry

With what shall I mend it, dear Liza, dear Liza

Try straw, dear Henry, dear Henry, dear Henry

But the straw is too long, dear Liza, dear Liza

Then cut it, dear Henry, dear Henry, dear Henry

With what shall I cut it, dear Liza, dear Liza

With an axe, dear Henry, dear Henry, dear Henry

But the axe is too blunt, dear Liza, dear Liza

Then sharpen it, dear Henry, dear Henry, dear Henry

With what shall I sharpen it, dear Liza, dear Liza

Try a stone, dear Henry, dear Henry, dear Henry

But the stone is too dry, dear Liza, dear Liza

Then wet it, dear Henry, dear Henry, dear Henry

With what shall I wet it, dear Liza, dear Liza

Try water, dear Henry, dear Henry, dear Henry

In what shall I fetch it, dear Liza, dear Liza

In a bucket, dear Henry, dear Henry, dear Henry

But there's a hole in my bucket, dear Liza, dear Liza

This song goes on and on and on ..... for ever!!

**There's a hole on my bucket**

1. ....
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....
8. ....
9. ....
10. ....
11. ....
12. ....
13. ....
14. ....
15. ....
16. ....
17. ....
18. ....
19. ....
20. ....
21. ....
22. ....
23. ....
24. ....
25. ....

Write down in the boxes below any words you did not understand (You may have to guess how it is spelt or just write down how it sounds):


Your Guess	Correct word/phrase	Notes – meaning/ pronunciation etc.

# The Massacre of Glencoe

At the end of the 17<sup>th</sup> Century, the Highland Scots, after their defeat at the hands of the English, were given an opportunity to swear allegiance to the King of England by sending a representative to Edinburgh. The chief of Clan MacDonald, in Glencoe, delayed, but eventually agreed to send representatives. The Head of the Clan Campbell, however, had already been sent with a group of men to infiltrate the MacDonald household and kill all of the clan.

## Glencoe

1. They came in a blizzard we offered them heat  
A roof o'er their heads, dry shoes for their feet  
We wined them and dined them they ate of our meat  
And slept in the house of McDonald

## Chorus:

Cold is the snow that sweeps Glencoe, And covers the grave o' Donald  
And cruel was the foe that raped Glencoe, And murdered the house of McDonald

2. They came from Fort William with murder in mind  
The Campbells had orders King William had signed  
Put all to the sword these words underlined  
And leave none alive called McDonald

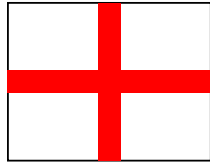
3. They came in the night while the men were asleep  
The band of Argylls in snow soft and deep  
Like murdering foxes among helpless sheep  
They slaughtered the house of McDonald

4. Some died in their beds at the hands of the foe  
Some fled in the night and were lost in the snow  
Some lived to accuse him that struck the first blow  
But gone was the house of McDonald

## Vocabulary:

<b>Glencoe</b>	Glen = valley, Glencoe is a valley in the heart of the Highlands of Northern Scotland
<b>Blizzard</b>	Snow combined with cold and strong winds
<b>O'er</b>	Over – a common shortening generally in Scotland
<b>Wine and Dine</b>	Feed visitors
<b>O'</b>	Of – common shortening generally in Scotland
<b>Foe</b>	An enemy
<b>Fort William</b>	Town on the Western coast at the head of Loch Linnhe
<b>MacDonald</b>	Clan (family group) living in the Glencoe area
<b>Campbells</b>	Clan living in the south of Scotland – the lowlands
<b>Argylls</b>	Clan related to the Campbells

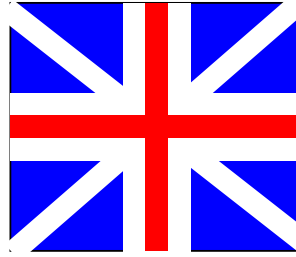
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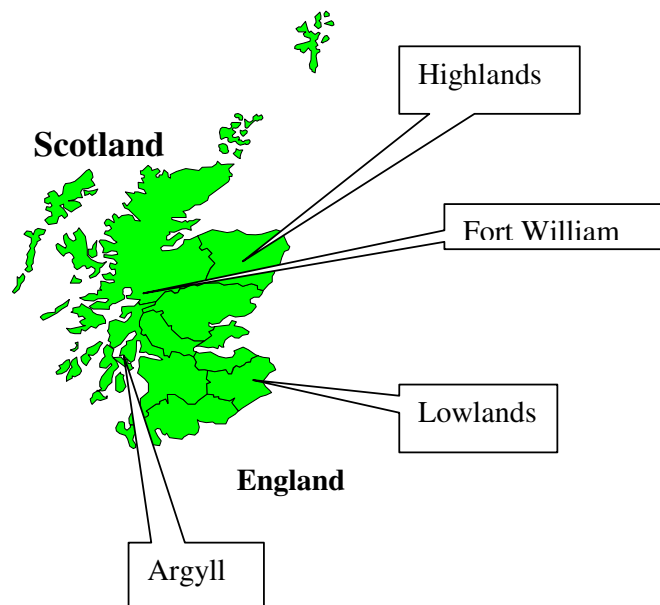
Cross of St George - England



Cross of St Andrew - Scotland



After **1701** Act of Union  
- note that St Patrick's  
cross (diagonal red) didn't  
come until 100 years later.



## Other topics and words associated with Scotland:

**Robert Burns** – Scottish poet who never spoke Gaelic (Scottish), only English

**Tartan** – The woven woollen cloth where the warp and weft both have exactly the same pattern, which is also symmetrical. Each Clan has its own tartan(s). (**warp** – long-ways strands of woven material; **weft** – side to side woven strands)

**Bagpipes** – The Scottish war pipes

**Kilt** – The “skirt” worn by Scotsmen

**Sporran** – The “purse” which hangs in front of the kilt

**Dirk** – A small knife kept in the stocking

**Brae** – a hillside

**Burn** – a stream

## Pronunciation

### 1. Linking

They came in a blizzard we offered them heat

A roof o'er their heads, dry shoes for their feet

We wined them and dined them they ate of our meat

And slept in the house of MacDonald

When speaking, the words underlined are linked together – it's very difficult to decide whether they are one word or more!

### 2. Two syllable words are pronounced differently:

**Blizzard** is pronounced Bliz – ud not Bliz-ard

**Offered** is pronounced Off-ud not Off-erd

**Donald** is pronounced Don-uld

The first syllable is stressed and the second is not – in fact it is hardly pronounced at all.

*Note: in Scottish names (not Scotch – this is the name of a type of whiskey), the Mc or Mac is pronounced "Muck".*

### 3. Some words are shortened:

**Wined, dined** and **o'er** are one syllable only

### 4. Dropped letters:

The final "**d**" or "**t**" or "**g**" (after in) on words or initial "**h**" of words is often not sounded. This is not good pronunciation but tends to be very common. E.g. **Singing** is often pronounced "**singin**". Sometimes it is written **singin'** to acknowledge the way it is being pronounced.

e.g. "**wined then**" is pronounced "**wine-them**" although it should be pronounced so that the "**d**" can be heard, and sometimes is!!

Listen to the song, either sung by your teacher or on tape or CD. Write down the words you here line by line. The whole verse will be repeated several times so that you have time to think about the words. If you don't know, guess!

## Glencoe

Verse 1:

1. ....
2. ....
3. ....
4. ....

Chorus:

5. ....
6. ....
7. ....
8. ....

Verse 2:

9. ....
10. ....
11. ....
12. ....

Verse 3:

13. ....
14. ....
15. ....
16. ....

Verse 4:

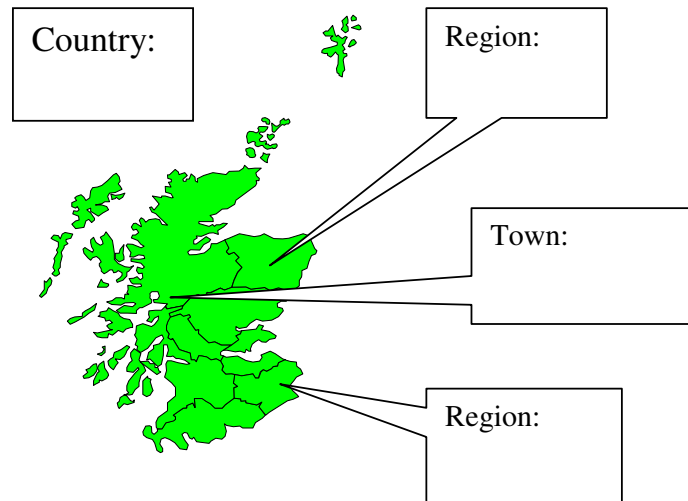
17. ....
18. ....
19. ....
20. ....

Write down in the boxes below any words you did not understand (You may have to guess how it is spelt or just write down how it sounds):




Below are a few questions you should now answer.

1. Which country do you think the song comes from? .....  
Why? .....
2. Where does the “action” happen? .....  
What kind of place is this? .....
3. Who was King William? .....
4. In which year (roughly) did this event happen? .....
5. On the maps below mark where you think this took place.



6. Below are three boxes in which you should draw the flags indicated

<p>Before this event</p> <div style="border: 1px solid black; height: 60px; margin: 10px auto; width: 150px;"></div> <p>England</p> <div style="border: 1px solid black; height: 60px; margin: 10px auto; width: 150px;"></div> <p>Scotland</p>	<p>.....</p>	<p>After this event</p> <div style="border: 1px solid black; height: 80px; margin: 10px auto; width: 180px;"></div> <p>Flag after the Act of Union</p>
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7. Below, write down the words/phrases you guessed, one by one in the first column. Then write down the correct version of the word/phrase in the second column and in the final column make any notes.

Your Guess	Correct word/phrase	Notes – meaning/ pronunciation etc.

8. In the space below you may write down any references on the topic from books, from the internet or any other sources. You might want to look up the following words and phrases – Jacobite, Bonnie Prince Charlie, Flora MacDonald, Skye – and look up the following songs – Ye Jacobites by Name (lend an ear) and the Skye Boat Song.

Reference	Where

### **Skye boat song**

#### **Chorus:**

Speed bonny boat like a bird on the wing  
Onward the sailors cry  
Carry the lad that's born to be king  
Over the sea to Skye

1. Loud the wind howls, loud the waves roar  
Thunderclaps rend the air  
Battlers of war, stand on the shore  
Follow, they will not dare
2. Many's the lad fought on that day  
Well the claymore did wield  
When the night came silently lay  
Dead on Culloden's field
3. Though the waves leap soft shall ye sleep  
Ocean's a royal bed  
Rocked in the deep, Flora will keep  
Watch by your weary head

### **Jacobites by name**

#### **Chorus:**

Oh ye Jacobites by name lend an ear, lend an ear  
Oh ye Jacobites by name lend an ear  
Oh ye Jacobites by name your faults I will proclaim  
Your doctrines I will blame  
You will hear, you will hear  
Your doctrines I will blame you will hear

1. What is right and what is wrong, by the law, by the law  
What is right and what is wrong, by the law  
What is right and what is wrong, the weaker man, the strong  
The sharp sword and the long  
For to draw for to draw  
The sharp sword and the long for to draw
2. What makes heroic strife famed afar, famed afar  
What makes heroic strife famed afar  
What makes heroic strife to wet the assassin's knife  
And hound the bairns life  
In bloody war, bloody war  
And hound the bairns life in bloody war

**Skye** – Island off the west coast of Scotland

**Bonny** – Pretty (Scottish)

**Claymore** – Large two-handed sword.

**Wield** – to hold and use a weapon

**Lad/lass** – Young man/woman

**Culloden** – Site of the battle where the Highland Scots of “Bonnie Prince Charlie” were defeated by the English.

**Ye** – you (old times)

**Flora MacDonald** – the woman who smuggled the “king” dressed as a woman to Skye, hence by ship back to France.

In 1745, the Jacobite, highland army reached Derby before turning back to the north.

The population of London had begun to evacuate the city as there were no defences left between Derby and the capital.

“Bonnie Prince Charlie” only spoke French and could not talk directly to the Scottish clan leaders, who only spoke Gaelic or English.

**Jacobite** – follower of the Scottish Catholic kings

**Strife** – disagreement/fight

**Afar** – far away

**Wet** – cover in blood

**Hound** – annoy someone to drive them away

**Bairn** – means child in Northern

# Over the Hills

## Over the Hills

Verse 1:

1. ....
2. ....
3. ....
4. ....

Chorus:

5. ....
6. ....
7. ....
8. ....

Verse 2:

9. ....
10. ....
11. ....
12. ....

Verse 3:

13. ....
14. ....
15. ....
16. ....

Verse 4:

17. ....
18. ....
19. ....
20. ....




The War of the Spanish Succession  
1701-14  
Text by Ben Levick, Military Officer

The War of the Spanish Succession, also known as Marlborough's Wars (1702-13), fought in Europe and on the Mediterranean, were the last and the bloodiest of the Wars between England and France under Louis XIV, and the first in which Britain played a major military role in European military affairs.



Charles II, the Hapsburg king of Spain, was childless, and negotiations over his eventual successor began long before his death. The chief claimants were Philip, son of Louis XIV of France; Archduke Charles (later Holy Roman Emperor Charles VI), son of Emperor Leopold I; and Joseph Ferdinand, electoral prince of Bavaria. England and Holland, opposed to the extension of either French Bourbon or Austrian Hapsburg power into Spain, favoured Joseph Ferdinand. In 1698 all the powers agreed to the complicated First Partition Treaty. By its terms, Joseph Ferdinand was to get the crown; in return, Spanish territories were to go to Austria and France. Joseph Ferdinand died before Charles, however, and the treaty went into jeopardy. In 1700 the duke of Anjou, grandson of Louis, named by the dying Charles as his successor, ascended the throne as Philip V. England, Holland, Austria, and most of the German states then went to war against France. Bavaria sided with France, as did Portugal and Savoy until 1703, when they switched sides. In 1700 Louis had further antagonised the English by the prohibition of English imports and recognition of the claim to the English throne put forward by James, the "Old Pretender," who was the son of the deposed James II and the leader of

the Jacobites. England's Grand Alliance with Holland, the Hapsburg Empire, Hanover, and Prussia, intended to prevent French dominance over all of Europe, was opposed by France, Spain, Bavaria, and Savoy. After the death

of William III in 1702, Queen Anne, James's daughter, appointed John Churchill, the Earl of Marlborough, as commander of the English and Dutch armies. A brilliant soldier--brave, handsome, skilful--Marlborough was also opportunistic, crafty, deceptive, and tight-fisted. Military operations began in the Low Countries and became general in 1703.



During the War Marlborough waged ten successful campaigns, besieged over thirty towns, and never lost a battle or a skirmish. After his successes in the Netherlands, the Bavarians and the French threatened Vienna and the Austrians, and Marlborough, a master of tactics and strategy, marched 250 miles across Germany and

confronted the French army at Blenheim in 1704, destroying two thirds of it and capturing Marshall Tallard, its commander. Thereafter, however, the war dragged on on different fronts--in the Netherlands, Italy, and Spain--but by 1710 the situation was largely stalemated, though the war as a whole had brought Britain into much greater prominence as a European power. The great allied commanders, the English Duke of Marlborough and the imperial general Prince Eugene of Savoy, won such major victories as Blenheim and Gibraltar (1704), Ramillies (1706), Oudenarde (1708), and Malplaquet (1709). The campaigns in Spain were indecisive, however, and in 1711 England quit the war. Charles VI had become emperor, and he represented as great a threat to the English as did the Bourbons.

Meanwhile, the cost of the war, a dominant theme in English politics and society during the reign of Queen Anne, had generated considerable political opposition at home, particularly amongst the Tory gentry who were taxed to pay for it: though a common soldier in the British Army earned only sixpence a day, it cost £1,000,000 a year to maintain the army in Europe, and total cost of the war for Britain was close to £9,000,000 per year. The conduct of the war became a political football between the Whigs and the Tories, with the queen in the middle. Marlborough's wife Sarah, long one of Anne's favourites, eventually fell out of favour, and after the Tories came back into power in 1710 Marlborough himself, accused of corruption, was stripped of his offices and went abroad.



Britain had withdrawn from the war for all practical purposes by 1712, and England, Holland, and France signed the Peace of Utrecht, negotiated by the Tory government, which was approved by parliament in 1713--though the Whigs (who represented the mercantile interests which had profited by the war, and who made larger profits by financing it, though in doing so they had created a National Debt which had to be financed by further taxation) regarded it as a betrayal of Britain's allies. By the terms of the treaty France agreed never to unite the crowns of France and Spain, while Britain acquired Hudson's Bay, Arcadia, and Newfoundland from the French, Gibraltar and Minorca from Spain, new trading privileges with Spain, and a monopoly of the slave trade with the Spanish Empire.

In 1713 England, Holland, and France signed the Peace of Utrecht. Charles continued the war until 1714. Although Philip remained on the Spanish throne, the principle of balance of power had been established in European dynastic affairs.

Marlborough returned to England after Anne's death in 1714 and was restored to some of his former influence under George I.

#### **John Churchill, 1st Duke of Marlborough, 1650-1722.**

English general and statesman, one of the greatest military commanders in history. Under James II he crushed the rebellion (1685) of the duke of Monmouth. During the Glorious Revolution he supported William III against James II but later (1692-98) fell into William's disfavour. Marlborough's power peaked in the reign of Queen Anne. Created duke (1702), he was involved in many victories in the War of the Spanish Succession, including Blenheim (1704), Ramillies (1706), Oudenarde (1708), and Malplaquet (1709). Politically he favoured the Whigs during the war; when they fell he was dismissed (1711). On the accession of George I in 1714, Marlborough resumed chief command of the army. His wife, Sarah Churchill, duchess of Marlborough, 1660-1744, was a favourite of Queen Anne. Born Sarah Jennings, she married John Churchill in 1677. She wielded great influence at Anne's court until they quarrelled in 1705. After her husband's death she supervised the building of Blenheim Palace.

#### **Eugène of Savoy 1663-1736.**

Prince François Eugène of the house of Savoy was a general in the service of the Holy Roman Empire. He is regarded as one of the great military commanders of the modern age. He was a leading participant in the War of the Spanish Succession, and he and the Duke of Marlborough won the great battle of Blenheim (1704). He also fought the Turks and for Austria in the War of the Polish Succession.

He had been born in Paris in 1663 and brought up at the French Court; his mother was the niece of the famous Cardinal Mazarin. As a child and youth, he suffered from a poor physique and it was for this reason that Louis XIV had forced him to enter the Church rather than become a soldier in the French army as he wished. His father was twice exiled from France because of court intrigues. It was his mother's grief at such injustice that had inspired in Eugene his bitter hatred of Louis XIV and the French Monarchy. When his father died young, Eugène left France swearing that he would never return except sword in hand. He and his brother settled in Vienna, and Eugène joined the Imperial Army. He first saw war at the age of twenty, when the Turks were besieging Vienna; and the bare record of his career bespoke his military talent: colonel at twenty, major-general at twenty-one, general of cavalry at twenty-six. A crushing victory over the Turks at the Battle of Zenta in 1697 first established his European reputation.

The Queen's Regiment of Foot  
The Old Tangier Regt. "Kirke's Lambs"  
Text by Ben Levick, Military Officer  
All images open in a new window

#### **Kirke's Lambs**

#### **(The Queen's Foot or Old Tangier Regiment)**

The regiment wore red coats faced green, green (or possibly blue) waistcoats, green breeches, white stockings, white buttons and lace.

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*Over the hills and o'er the Main  
To Flanders, Portugal and Spain,  
Queen Anne commands and we'll obey  
Over the hills and far away.*

(Marching song from the War of the Spanish Succession)

The military wing of L'Âge D'Or is recreating the British regiment "Kirke's Lambs" (The Queen's or 2nd Regt. of foot, also known as the Old Tangier Regt., or the

Queens Royal Regiment (West Surrey)). This regiment had a fearsome reputation, both for extreme bravery and extreme brutality, and saw action in Tangiers and during the Monmouth Rebellion and Battle of Sedgemoor as well as service in other places such as Ireland, Flanders and Spain. It consisted mainly of musketeers, although a few pikemen and grenadiers would also have been present in the regiment.

The Regiment was originally founded in 1661 and it's descendant (The Queen's Royal Regiment) is still around today. This Regiment became the senior English Infantry Regiment of the Line, taking precedence after the Royal Scots (1st Foot). Our aim is to recreate the Regiment as it would have been in the period from its foundation in 1661 through its return from Tangier (1684) until the end of the War of the Spanish Succession (1712) under its famous commander Col. Percy Kirke and his successor, Col. William Selwyn, through to the regiment coming under the command of Percy Kirke the younger. With some alterations to our uniforms and equipment we are able to cover the period c.1661-1715, and members are encouraged to eventually get the necessary kit and equipment for the whole period.



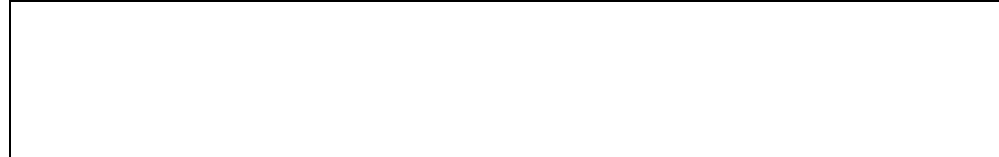
The Regiment was generally known as "Kirke's Lambs" after 1685, but whether this is an ironical tribute to the atrocities with which they are credited after the defeat of the Duke of Monmouth's rebellion or because of their regimental crest of a Paschal [Passover] lamb, or because of a remark by Col. Kirke where he referred to his men as his 'Lambs' shortly after the Battle of Sedgemoor, is unclear. The Paschal Lamb was confirmed as the Ancient Badge (in other words, it had previously been displayed) of the Regiment in 1751 but it's origins are uncertain. It was a common religious symbol of St. John the Baptist, and one of the two churches on Tangier was dedicated to this saint, and Queen Catherine also had a personal devotion to St. John. It may be that the lamb became the unofficial symbol of the regiment whilst in Tangier. Although some

historians have claimed that it derived from the Arms of the house of Braganza, and that it was displayed by 1684, there is absolutely no evidence of this. The earliest instance of the Lamb on display is on the Grenadiers' caps of 1715 (and here it is a plain lamb, not a paschal one). However, one source says that during its battles against the Moors in Tangier the Earl of Peterborough made his troops wave large flags to indicate they were Christians, and he supposedly chose the Paschal Lamb for this purpose. There is only one reference to the regiment being called the 'Lambs' before 1686 - in the Dictionary of National Biographies, which is usually taken as an accurate record, the entry for Colonel Kirke refers to the Regiment as Kirke's Lambs whilst stationed in Tangier.

Matchlock of the type used by the regiment



Flintlock of the type used by the regiment



### Col. Percy Kirke (The Elder)

Percy Kirke was a professional soldier, who had served under Turenne, and with John Churchill (later the Duke of Marlborough), the Duke of Monmouth and the legendary D'Artagnan, Captain of the famous French Musketeers at Maastricht in 1673. With the help of the Duke of York (the future James II) he was commissioned "Ensign in a new raised company in the Admiral's Reg." (the yellow-coated regiment from which the Royal Marines originated), Sr. Chichester Wrey, Col., Tho. Bromley, Capt., commission signed in Whitehall, July 7, 1666. Kirke rose through the ranks, becoming Lt.-Colonel in his brother-in-law's regiment of horse, the Earl of Oxford's Troop in the Royal Horse Guards (the Blues). From here, in 1680 he was promoted to Colonel of the Tangier Regiment of foot.

Kirke was reputedly a drunken brute who commanded a drunken regiment, but this reputation might be somewhat exaggerated. Samuel Pepys was on Tangiers at this time, and although he was no prude the deepest impression he leaves on the reader of his Journal is disgust at the gross indecency and lurching loudness of Kirke and his men. The endless dirty stories of the Governor's table-talk passed from the distasteful to the unendurable. In Pepys's view Kirke's manners and morals were reflected in the cruelty and corruption of his administration. There were ugly stories of soldiers beaten to death with no pretence of legality: of Jewish refugees returned to the tortures of the Spanish Inquisition because they could not raise the bribes that Kirke demanded: of rape and robbery and bullying of the citizens and their wives. Kirke personified what Pepys called "the bestiality of this place".

During the truce which followed the siege of Tangier in 1680, Kirke made friends with the Emperor of Morocco, Ismail, who would rule his country for 55 years. "He would excel all mankind in barbarity and murder, inventing every day a new pastime of cruelty" wrote an Embassy official. He would kill a slave to test the edge of a new weapon, spear a dozen negroes or strangle a woman or two from his harem as a *divertissement*, and even the lives of his sons were not safe from his cruelty. Despite his hatred of all foreigners, Ismail took a liking to Kirke and swore "there never would be Bullet shot against Tangier, so long as Kirke was in it". They exchanged gifts, the Emperor sending Kirke 12 cows and a Christian woman in return for some Irish greyhounds. Ismail confirmed his vow that if none but Kirke and his wife (Lady Mary Howard, daughter of the fourth Earl of Suffolk) should be left alone in Tangier, he would not betray Kirke.

Pepys, who disliked Kirke intensely, recorded in colourful, if exaggerated, detail all the gossip and scandal associated with him. He thought he was the most foul mouthed man he had ever met, as he and his officers publicly boasted of their amorous affairs and how they defamed every woman who yielded to their invitations:

*The Governor, Kirke, is said to have got his wife's sister with child and, while he is with his whores at his bathing house, his wife, whom he keeps in by awe, sends for her gallants and plays the jade by herself at home.*

According to Bishop Ken, the chaplain of Lord Dartmouth's fleet, Kirke caused a scandal by seeking to obtain the post of garrison chaplain at Tangier for a Mr Roberts, the brother of his current mistress. Kirke's morals may have been appalling, but probably no worse than those of many of his contemporaries (Pepys himself demanded sexual favours from women in return for better postings for their male relatives in the Navy!) He kept mistresses in an age when that was normal, with royal precedents and the examples of the court and his fellow officers. As a contemporary broadsheet put it:

*Those foolish things called wives are grown unfashionable and the keeping of a miss the principle character of a fashionable, well-bred gentleman.*

It was probably his reputation for brutality (and that of his regiment) that helped in his selection to command the operation to round up and deal with the rebels after the Monmouth Rebellion and Battle of Sedgemoor. He continued to be a trusted commander under James II. Asked about quitting the Church of England and converting to Catholicism during James' purge of Protestant officers, he replied that unfortunately "he was prearranged for. When at Tangier, he had promised the Sultan that if ever he changed his religion, he would turn Mohammedan."

He was also one of the leading conspirators in the 'Glorious Revolution' of 1688 (along with such other notables as John Churchill, Prince George of Denmark, the Earl of Oxford and others), leading his regiment (The Queen's) and another Tangier unit, Trelawney's Foot into William's Camp. In 1689, Kirke, now a general, led his regiment and two others and lifted the siege of Londonderry after forcing the boom across the Lough Foyle, and on to the Boyne (1690). He ended his career (and life) as a General in the the Flanders campaign, dying at Breda in 1691.



### Raising a Regiment

Text by Ben Levick, Military Officer

A recruiting sergeant marched through the streets of Rochester  
Off from the wars in the Low Countries,  
And he sang as he marched  
Through the crowded streets of Rochester,  
"Who'll be a soldier for Marlborough and me?"

Who'll be a soldier? Who'll be a soldier?  
Who'll be a soldier for Marlborough and me?  
And if you would be a soldier  
All in a scarlet uniform  
Take the Queen's shilling for Marlborough and me.

The Queen, she has ordered new troops onto the continent  
To strike a last blow at the enemy.  
And if you would be a soldier  
All in a scarlet uniform  
Take the Queen's shilling for Marlborough and me.

"Not I," said the butcher, "Nor I," said the baker.  
Most of the rest with them did agree.  
To be paid with the powder and  
The rattle of the cannonball  
Wages for soldiers for Marlborough and me.

"Now I," said the young man, "have oft endured the parish queue.  
There is no wages or employment for me.  
Salvation or danger,  
That'll be my destiny.  
To be a soldier for Marlborough and me."

Now twenty new recruits came marching back through Rochester  
Off to the wars in the Low Countries.  
And they sang as they marched  
Through the crowded streets of Rochester,  
"Who'll be a soldier for Marlborough and me?"

Who'll be a soldier, who'll be a soldier,  
Who'll be a soldier for Marlborough and me?  
And they sang as they marched  
Through the crowded streets of Rochester,  
"Who'll be a soldier for Marlborough and me?"

### A song from the War of the Spanish Succession

When Charles II first decided to raise a standing army he was easily able to raise the necessary troops by re-enlisting soldiers who had served during the Civil War and in the Commonwealth's New Model Army. However, as his reign continued, as well as during the reigns of his successors, the size of the Army increased and more soldiers were needed to fill out the regiments. During the relatively peaceful reign of Charles there was usually little problem in raising recruits for home service, and the King's Army offered good career prospects for officers and men alike. During the national emergencies of 1673 and 1678 press-gangs had to be used to fill the mass levies, but the real problem was in raising troops for overseas service in Tangier, Portugal and Bombay.

"Overseas service was loathed, however, and whenever possible expendable Irish and Scots were used in preference to native-born Englishmen."<sup>1</sup>

For example, to reinforce Tangier in 1672, 200 men were pressed into service in the west country, but they were of very poor quality:

"whereof there were two women that had entered themselves for soldiers in men's apparel ... some of them were old men and most very poor creatures."<sup>2</sup>

To obtain volunteers for the growing army from around 1670's recruiting was by 'beat of drum'. Regiments would send a recruiting party into the countryside, usually consisting of a captain, a sergeant and a corporal, accompanied by a drummer and two private soldiers. The captain's flag would be planted and the locals would be summoned by the drummer beating his drum. When a crowd had assembled the captain or sergeant would mount an improvised rostrum such as a cart in a marketplace or a bench at a tavern and address the crowd. In suitably rosy terms he would encourage them to enlist for a bounty of five shillings and promises of future booty. George Farquhar, a recruiting officer who became an actor and playwright described such a speech in his play 'The Recruiting Officer' (published 1706) when a recruiting officer named Captain Plume asked:

"What think you now, gentlemen, of a purse full of gold out of a Frenchman's pocket, after you have dashed out his brains with the butt of your firelock, eh?" In another part of the play a recruiting sergeant named Kite addresses the crowd in Shrewsbury market place: "If any gentlemen, soldiers or others, have a mind to serve Her Majesty [Queen Anne], and pull down the French King: if any 'prentices have severe masters, any children have undutiful parents: if any servants have little wages, or any husband too much wife, let them repair to the noble Sergeant Kite, at the sign of the Raven in the good town of Shrewsbury, and they shall receive present relief and entertainment."

Once at the local hostelry, the potential recruits were encouraged to have a drink and accept the "King's (or Queen's) Shilling", often slipped surreptitiously into the bottom of the tankard of ale!<sup>3</sup> Further encouragement may have been offered in visions of a brighter future:



And we shall live more happy lives  
 Free of squalling brats and wives  
 Who nag and vex us every day  
 So it's over the hills and far away  
 4 Or perhaps by appealing to their sense of honour: Come gentlemen that have a mind  
 To serve a queen that's good and kind  
 Come list and enter in to pay  
 And go over the hills and far away  
 The foot soldier was almost always recruited from the lowest social orders, most often from rural areas, with a large number from Scotland and Ireland. Many were volunteers seeking adventure and excitement, or booty and rape, others were disenfranchised farm workers, unemployed apprentices, paupers or vagrants for whom the army offered a home free from crime and debt.

Only single men were allowed to enlist as is clearly demonstrated by an order of Charles II in 1663:

"No muster shall knowingly muster a private soldier in any troop or company that is married. Nevertheless, if any soldier desires leave to marry, it shall not be denied to him but at the same time [he is] to be discharged and another unmarried [man is] to be entertained in his place."

Despite this order, many men took the opportunity to escape the responsibility of a wife and family by false attestation. As the army was always on the move, the soldiers would pick up women wherever they were stationed, whether at home or abroad. Although a few men were allowed to marry (probably because of the problems of recruiting sufficient troops otherwise), most just cohabited or formed temporary liaisons, and of course some women would be the usual camp followers of all armies throughout history.

However, some women were required to perform domestic chores, especially washing the men's clothes (in particular their underwear!), so the army allowed six men per 100 soldiers to marry. Their wives (specified as 'women' in the regulations) received six pence per day for washing for the men of their company. These 'recognised' women were on the strength of the company, and were given privileges denied the other women, such as half a man's rations, plus a quarter for each child born in wedlock.

Once a soldier enlisted it was generally for life, and the soldier was provided with his clothes, lodgings (usually in an inn or ale-house as there were no barracks and billeting in private houses was illegal. This kept the men together and allowed them to be assembled quickly in an emergency. The captain gave four pence of the soldier's subsistence money to the innkeeper for accommodation (usually in the attic or outhouses), food, small beer<sup>5</sup> and candles. This frequently left the landlord out of pocket, unpaid and resentful of having soldiers quartered upon him. This was made worse by the fact that many soldiers bullied their hosts, treating them like menial servants, threatening them with violence, and making free with their property, and frequently their wives and daughters too.

By the time of the War of the Spanish Succession the need for men to fill the ranks of the vastly increased army meant the old methods of the recruiting party was insufficient to raise the necessary number of troops. To find the large numbers of men required, other methods were resorted to: capital offenders were offered enlistment as an alternative to the gallows, vagrants and unemployed persons were impressed and debtors could obtain release from prison if they enlisted or found a substitute. Many men were reluctant to enlist for life, so a short-term enlistment of only three years was introduced, and this helped ease the problem somewhat. Such unwilling and criminal material seems unpromising material for an army, many of them only kept to their duty by fear of the lash and gallows. But it was with men such as these that the Duke of Marlborough won his many victories against the French, and brought Louis XIV's vaunted legions to their knees.

Hark now the drums beat up again  
 For all true soldier gentlemen  
 So let us list and march I say  
 And go over the hills and far away

Chorus: Over the hills, and o'er the main  
 To Flanders, Portugal and Spain  
 Queen Anne commands and we'll obey  
 And go over the hills and far away

Come gentlemen that have a mind  
 To serve a queen that's good and kind  
 Come list and enter in to pay  
 And go over the hills and far away

Here's forty shillings on the drum  
 For those that volunteer to come  
 With shirts and clothes and present pay  
 When over the hills and far away

Hear that brave boys, and let us go  
 Or else we shall be prest you know  
 Then list and enter in to pay  
 And go over the hills and far away

The constables they search about  
 To find such brisk young fellows out  
 Then let's be volunteers I say  
 Over the hills and far away

Since now the French so low are brought  
 And wealth and honour's to be got  
 Who then behind would sneaking stay?  
 When over the hills and far away

No more from sound of drum retreat  
 When Marlborough and Galway beat  
 The French and Spaniards every day  
 Over the hills and far away

He that is forced to go and fight  
 Will never get true honour by't  
 Whilst volunteers shall win the day  
 When over the hills and far away

What tho' our friends our absence mourn  
 We all with honours shall return  
 And then we'll sing both night and day  
 Over the hills and far away

Prentice Tom may well refuse  
 To wipe his angry master's shoes  
 For now he's free to sing and play  
 Over the hills and far away

Over rivers, bogs and springs  
 We all shall live as great as kings  
 And plunder get both night and day  
 Over the hills and far away

And we shall live more happy lives  
 Free of squalling brats and wives  
 Who nag and vex us every day  
 So it's over the hills and far away

Come on then Boys and you shall see  
 We every one shall Captains be  
 To Whore and rant as well as they  
 When o'er the Hills and far away

For if we go 'tis one to Ten  
 But we return all Gentlemen  
 All Gentlemen as well as they  
 When o'er the Hills and far away

Annotations:

<sup>1</sup> Noel St John Williams 'Redcoats & Courtesans'

<sup>2</sup> John Childs 'Army of Charles II'

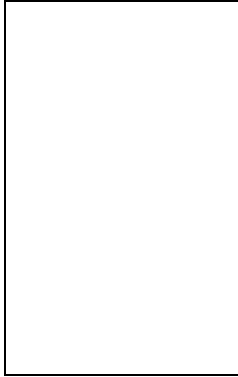
<sup>3</sup> It is said that this is the reason that glass bottoms became popular in tankards was to overcome this practice

<sup>4</sup> From a popular soldier's song of the War of the Spanish Succession

<sup>5</sup> Beer mixed with water.

The Queen's Regiment of Foot  
The Old Tangier Regt. "Kirke's Lambs"  
Text by Ben Leveck, Military Officer

## The Uniforms of Kirke's Lambs



The era we seek to recreate is approximately 1661 - 1715, concentrating on the Restoration period and the Marlburian wars. During the period there are changes and additions to the basic uniform, as laid out below.

We have a good idea of what clothing and equipment an infantryman at the

### Musketeer and Pikeman of Kirke's Lambs c. 1685

The Kirke's Lambs uniform was a Red Coat with sea-green lining, cuffs and breeches, sea-green (or possibly blue) waistcoat, white stockings, white (pewter) buttons (silver for officers) and lace, green hat lace. Musicians - reverse colours. Buff Belting (Crimson Sash - Officers) other equipment Black.  
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time we recreate would have been expected to have from provisions laid down in the period.

From 1678: *"For the new clothing with a cloth coat lined with baize, one pair of kearsey breeches, lined, with pockets, two shirts, two cravats, one pair of shoes, one pair of yarn hose, one hat, edged and hat band, one sash, and also*

*one sword and belt."*

From 1697: *"One suit of clothes shall be taken every year out of the off-reckonings in the infantry, the first year one coat, 1 pr. breeches, one cap or hat, two shirts, two Cravats, two pairs of stockings and two pairs of shoes, the second year one Surtoute [greatcoat], one pair of breeches, one shirt, one Cravat, one pair of stockings and one pair of shoes. And give the whole regiment every three years what they call the small armament Vizt. one Sword, one Bayonet, one Belt, one Cartridge Box with the furniture and slings."*

Although in 1685 there was no regulation uniform for officers (the provisions usually say *"Officers to agree on a pattern approved by the Colonel for their coats and to buy them where they like"*, they would normally be in regimental colours. Regulations for officers' clothing were only introduced gradually, although in 1684 an order was made designating the style of gorget to denote officer ranks:

*"For the better distinction of Our several Officers serving in Our Companies of Foot, Our will and pleasure is, that all Captains of Foot wear no other Corselet [i.e. gorget] than of the colour of gold; all Lieutenants, black corselets studded with gold, and the Ensigns corselets of silver. And we do likewise think fit that all Lieutenants of Foot carry pikes and not partisans, which we do hereby order to be returned into the office of Our Ordnance."*

The success of this order can be judged in this description from 1685: *"The Officers of this First Regiment of Foot-Guards ... were exceedingly richly Habited; some in Coats of Cloth of Gold, others in Crimson Velvet Imbroidered or Laced with Gold or Silver; but most of them in Fine Scarlet Cloth, Buttoned down the Brest and on the Facings of the Sleeves with silver Plate."*

*Their Scarfs (which they wore about their wastes) were either Network of Gold or Silver, or Crimson Taffeta richly Fringed with Gold or Silver, and their Hats were adorned with Tours of White Feathers.*

*The Captains were distinguished by Corselets or Gorgets of Silver Plate double gilt; The Lieutenants by Corselets of Steel Polished and Sanguin'd, and Studded with Nails of Gold; and the Ensigns had their corselets of Silver Plate."*

By the early 1690s officer's uniforms were purchased on a regimental basis. In 1702, in instructions for the forthcoming campaign in Flanders, the Duke of Marlborough made it clear that officers' dress was to be uniform: *"That the officers be all clothed in red, plain and uniform, which is expected they shall wear on all marches and other duties as well as days of Review, that no officer be on duty without his regimental scarf and spontoon, and whereas the officers of some regiments have pikes and others spontoons, 'tis ordered that all provide spontoons according to the pattern which I have given to Major-General Sabine."*

### Modifications for changing Dates

In the late 17th century soldiers' clothing was issued in a two year cycle with a full set of clothing in the first year and a smaller issue in the second. As there are slight changes to the uniform over the period we cover we encourage our recruits to do the same to obtain sufficient equipment for both the earlier and later periods. To make this easier we tend to concentrate on one period per year. For 2001 this is the earlier part of the period c. 1661 - 1688. The later period is covered by 1680 - 1715. There is a slight change in coat style between c. 1675 - 1690, and a coat for this period is encouraged but not essential.

Grenadiers did not appear until the late 1670's (so grenadiers should try to get additional musketeer's or pikeman's kit).

For late 1690's - 1715 Pikemen were redundant (so pikemen should try to get additional musketeer's or grenadier's kit).

## Required Items for Kirke's Lambs Soldiers All Soldiers

### Musketeers



Private Centinel of Kirke's Lambs 1660s  
Artwork by Ben Levick  
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#### Early Period Equipment

1 musket. Late 17th century pattern flintlock musket, c. 42" barrel, or matchlock musket (Civil War pattern acceptable before c. 1675).

Bandelier, 'apostles' and powder flask.

1 Plug-bayonet and scabbard.\*

#### Additional Equipment for later period

1 musket. Late 17th century pattern flintlock musket, c. 42" barrel.

1 cartridge box with buff leather strap.

1 Plug-bayonet and scabbard.

1 Powder flask.

\* Not essential at first, but new members should try to get one before the end of their first year's membership.

Sergeant and Private Centinel, 1704  
Artwork by Ben Levick  
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Plug bayonets. The left hand bayonet is an unusual type with a curved blade and silver mountings, 13" (32.5cm) long blade, 19.25" (48.5cm) overall, dating to about 1685.

The Right hand example is more typical. It is around 17.75" (44cm) long, with a double-edged leaf shaped blade around 11.75" (29.5cm) long. It bears the Royal cypher of James II and an inscription dating it to 1686.

#### Late Period Only

1 Late 17th century pattern flintlock carbine, c. 38" barrel and buff leather strap.

1 Grenadier cap.

1 cartridge box with buff leather strap.

1 'Granada pouch' with buff leather strap.

4 brass 'bombs' for cartridge box.

1 Plug-bayonet and scabbard.

1 Powder flask.

1 Hammer-hatchet

#### Early Period Only (up to 1703)

1 16' Pike.

1 pair of Buff leather gauntlets.

Back and Breastplate.\*

\* Optional, but they were still sometimes worn in the 1660's and early 1670's.

### Grenadiers

#### Early and Late Period

1 Drum (painted in regimental colours).

1 White sash.

#### Early Period Only

Note: Musicians' coats may be sea-green, lined with red rather than the usual red lined green.

### Sergeant

#### Early and Late Period

1 Halberd.

1 Crimson silk sash.

Note: A sergeant's coat should be decorated with some lace and/or metal braid at seams, edges, etc.

#### Officer of Foot in 1660

Officers were not required yet to wear a standardised uniform, instead civilian clothing of high status was worn, since most Officers of Kirke's Lambs were usually recruited from the ranks of the gentry.

### Recommended Equipment

1 Canteen.

1 Grey surtout (Greatcoat).

1 Pair of Buff leather gauntlets or knitted mittens.

1 Grey woollen Undress Coat.

Eating utensils (bowl, cutlery, etc.).

Personal equipment (cards, dice, pipe, etc.).

Soldiers' tent.

# Work in the Cotton Mills

During the industrial revolution, at the end of the 18<sup>th</sup> century, steam driven looms took over from the traditional hand weaving. Looms and spinning machines were installed in buildings called “mills”.

Children and adults worked long hours in terrible conditions, often dying of lung diseases caused by the dust and chemicals used. A man was old at the age of thirty.

Most of the Cotton mills were in the North West, in the Manchester area (Rochdale, Oldham) and the cotton came by ship across the Atlantic Ocean from the Southern States of the USA, through the port of Liverpool. This trade was a part of the Slave Triangle, where slaves were taken to America from Africa, cotton from America to England and trade goods from England back to Africa. It took many years for this trade to cease, however, the ending of slavery in the United States after the Civil War (1870s) and Acts of Parliament in England restricting working hours eventually came.

The workers in mills very rapidly became deaf as a result of the extreme noise of the machines. They communicated by lip-reading (like deaf people today) and by “guttling”, talking without making a sound.

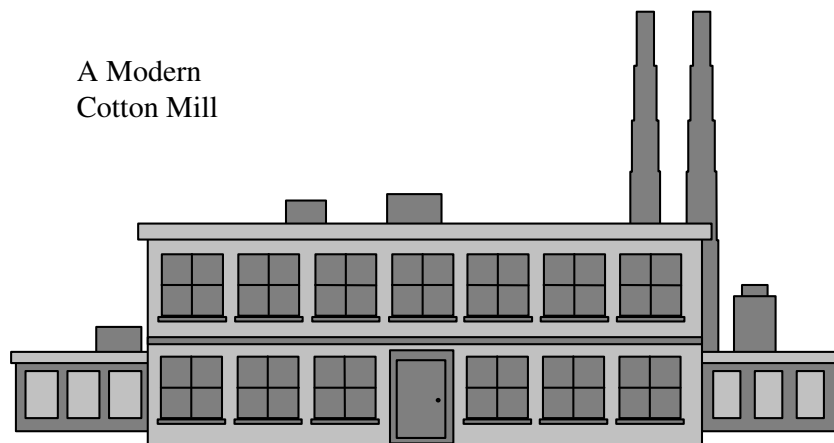
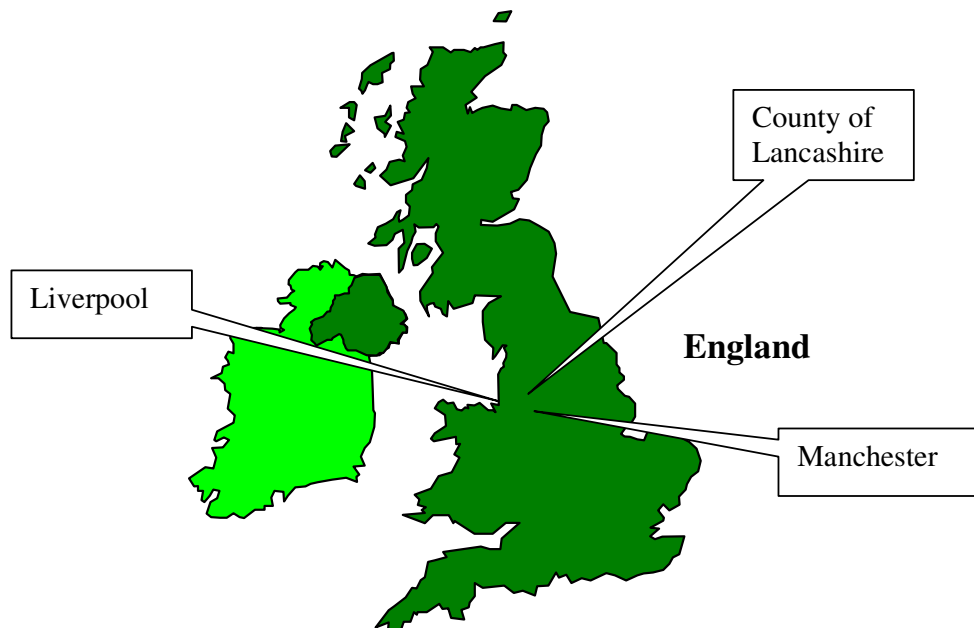
## King Cotton

1. See how the lint flies over the moor-land  
See how the smoke in the valley clings  
See how the slate roofs shine in the drizzle  
This is the valley where cotton is king
2. Sleep is washed from their broken faces  
Tattered clothes on the flesh does cling  
Dust in the lungs and their bodies twisted  
This is the valley where cotton is king
3. Work all day to the looms hard rhythm  
Toil and sweat till your tired bones ring  
Crawl back home as the gaslight flickers  
This is the valley where cotton is king
4. This is the land where children labour  
Where life and death seem the self same thing  
Where many work that a few might prosper  
This is the valley where cotton is king
5. See how the lint flies over the moor-land  
See how the smoke in the valley clings  
See how the slate roofs shine in the drizzle  
This is the valley where cotton is king

The song was written by Mike Harding, a well known folk singer and personality from Rochdale, Lancashire.

**Vocabulary:**

<b>Lint</b>	Small bits of cotton which blow around in the air
<b>Moor-land</b>	Flat, wet, wind-swept, treeless high ground
<b>Slate</b>	Rock material which splits into thin sheets for roofing
<b>Drizzle</b>	Light rain
<b>Tattered</b>	Ripped , full of holes
<b>Loom</b>	Machine for weaving cloth
<b>Toil</b>	Work very hard
<b>Prosper</b>	Get rich



A Modern  
Cotton Mill

## Pronunciation

### 1. Linking

See how the lint flies over the moor-land

See how the smoke in the valley clings

See how the slate roofs shine in the drizzle

This is the valley where cotton is king

When speaking, the words underlined are linked together – it's very difficult to decide whether they are one word or more!

### 2. Two syllable words are pronounced differently:

**Drizzle** is pronounced Driz – ul

**Tattered** is pronounced Tatt-ud not Tatt-erd

**Twisted** is pronounced Twist-ud not twist-ed

**Cotton** is pronounced Cot-un not Cott-on

The first syllable is stressed and the second is not – in fact it is hardly pronounced at all.

### 3. Some words are shortened:

**Washed, tired** are one syllable only

### 4. Dropped letters:

The final “**d**” or “**t**” or the “**g**” of “ing” at the end of words or the initial “**h**” of words is often not sounded. This is not good pronunciation but tends to be very common. E.g. **Singing** is often pronounced “**singin**”. Sometimes it is written **singin**’ to acknowledge the way it is being pronounced. Often the “**d**” of and is not sounded.

### 5. Rolled “r”s

Only in Scotland are “r”s “rolled” as in Hungarian and other languages. In English they are virtually silent.

Listen to the song, either sung by your teacher or on tape or CD. Write down the words you here line by line. The whole verse will be repeated several times so that you have time to think about the words. If you don't know, guess!

### King Cotton

Verse 1:

1. ....
2. ....
3. ....
4. ....

Verse 2:

5. ....
6. ....
7. ....
8. ....

Verse 3:

9. ....
10. ....
11. ....
12. ....

Verse 4:

13. ....
14. ....
15. ....
16. ....

Verse 5:

17. ....
18. ....
19. ....
20. ....

Write down in the boxes below any words you did not understand (You may have to guess how it is spelt or just write down how it sounds):


Below are a few questions you should now answer.

6. Which country do you think the song comes from? .....

Which area? .....

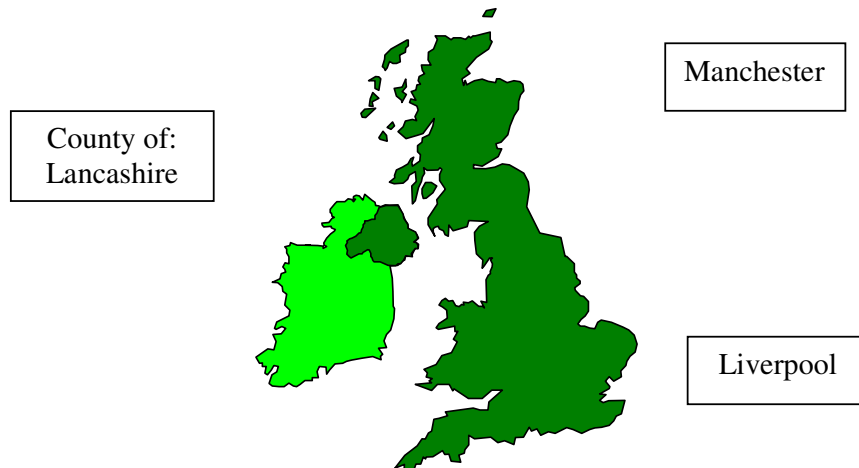
7. Where does the “action” happen? .....

What kind of place is this? .....

8. What are these people making? .....

9. In which centuries did these events happen? .....

10. On the map below mark where you think this took place. —————>



6. In the box below find a picture of a mill to paste or draw





7. Below, write down the words/phrases you guessed, one by one in the first column. Then write down the correct version of the word/phrase in the second column and in the final column make any notes.

Your Guess	Correct word/phrase	Notes – meaning/ pronunciation etc.

8. In the space below you may write down any references on the topic from books, from the internet or any other sources. You might want to look up the following words and phrases: Loom, weft, warp, ring spinner, mule, clogs, cobbles, lamp-lighter, fells, mist, slate.

Reference	Where

## Poverty knock

1. Up every morning at five  
It's a wonder that we're still alive  
Tired and yawning upon a cold morning  
It's back to the dreary old drive

### Chorus:

Poverty poverty knock my loom it is saying all day  
Poverty poverty knock the gaffers too skinny to pay  
Poverty poverty knock always one eye on the clock  
I know I can guttle when I hear my shuttle  
go poverty, poverty knock

2. Tattler should fettle my loom  
But he'd rather sit on his bum  
He's far too busy a courtin' our Lizzie  
That I canna get him to come
3. Lizzie's so easily led  
I think that he takes her to bed  
She used to be skinny now look at her pinny  
I think it's high time they were wed
4. Sometimes a shuttle flies out  
And gives some poor bugger a clout  
While she lies bleedin' nobody's heedin'  
Who's gonna carry her out

### Poverty, poverty knock –

sound made by the loom

**Gaffer** – boss or foreman

**Skinny** – Mean (with money)

**Guttle** – talk without making a sound

**Tattler** – maintenance man

**Fettle** – maintain/service

**Courtin'** – conduct a romantic relationship with a view to marriage

**Skinny** – very thin (of a person)

**Pinny** – pinafore (an overall worn over clothes to protect the front)

**Shuttle** – boat shaped object which carries the thread in the loom (flies back and forth at great speed)

**Bugger** – person (expletive)

**Clout** – to hit

**Heedin'** – listening to or taking notice of someone

## All along the Rossendale

1. The cotton mills are closing down all over Lancashire  
From Burnley to the Mersey, from Oldham to the Wyre  
And all along the Rossendale you can hear the weavers cry  
As the wind across the Pennines moans a low and deadly sigh
2. Save our sheds from unemployment that's all that we demand  
We're clemmin' and we're starvin' with no money in our hands  
Redeployment is the answer from whitehall's empty mouth  
Bring your friends and family there's a job for you down south
3. As the sun sets over Pendle and the rain begins to fall  
The government at Westminster ignores the weavers call  
And the glory that was England dies beneath those coal black hills  
A vision of Jerusalem and those dark satanic mills

**Burnley, Oldham** – cotton towns in Lancashire

**Mersey, Wyre** – rivers

**Pennines** – hills down center of England

**Clemmin'** – thirsty

**Redeployment** – moving someone's job to another place

**Pendle** – Hill famous as a haunt of executed "witches"

**Jerusalem** – Poem by William Blake where he likens the coal black hills of northern England to calvary from the Bible where Christ was crucified