

# PHOTOGRAPH COLLECTION A

## *A. Queuing for a farthing breakfast*

### TEACHERS' NOTES – BACKGROUND INFORMATION

The following information gives the teacher an insight into the lives of the children in the photograph and a background into the conditions they were exposed to from day to day.

In the **1880s** poverty was commonplace in the **East End** of **London**. At that time, many families had to live on a very low wage. As they couldn't afford to pay for somewhere decent to live, whole families often lived in one room. For a number of these people, there was no bed to sleep on; they had to make do with a few rags on the floor. Many were too poor to afford both food *and* clothing and so if they wanted food, they needed to go without shoes or a coat.

In response to this the State took on the responsibility to provide food and shelter for every man, woman and child who was destitute. This became known as the '**Poor Law**'. Although the State fulfilled their responsibility, the morale and self-esteem of the needy people they were helping was at an all-time low as poverty brought along with it a great stigma. Whilst being sheltered in 'casual wards' they were made to do traditional prisoners' tasks such as 'picking oakum' or 'breaking stones'. This, of course, made life for the poor so intolerable that they would want to seek employment more diligently.

**William Booth**, the founder of **The Salvation Army**, decided to do something more positive to help the people that he saw around him. With his eldest son, **Bramwell**, who was aged 16 at the time, Booth set to work. They opened a '**soup kitchen**' where you could buy a hot drink at any time of the day or night. Five food shops were set up where a three-course meal could be purchased very cheaply. In order to provide these subsidised meals, Bramwell used to get up at 3 o'clock in the morning and push a wheel-barrow four miles to Covent Garden to collect vegetables that had been thrown away and buy a few sacks of bones to make a good stew.

In the photograph, you can see children queuing up for a Salvation Army breakfast. This picture was taken in the winter of 1891 when '**farthing meals**' for children were introduced.

'In one large East End school alone it is computed that 700 children attend in a breakfastless condition. . . . We're giving 20,000 farthing breakfasts a week to school children at 16 centres. Big ones come carrying little ones. They mostly run their tongues all round the bread first, and get the jam out of the hollows when it's bread and jam. Then they settle down to eat it up.' (*All the World*, March 1892, p 209.)

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## *A. Queuing for a Farthing Breakfast*

### CLASSROOM ACTIVITIES

The following ideas are suggestions on how to use the photographs in the classroom to generate discussion and allow the children to observe, first-hand, a snap shot of the lives of the people they see. At the end of the Activity Resource sheets you will see a **History Skills Grid and an RE Curriculum Grid** that outline all the National Curriculum skills that will be covered for each activity.

#### ACTIVITY 1

Prior to giving the children any background information about these photographs, allow them to work in pairs to generate questions they would ask about what they can see. Use **Resource Sheet 1A** to record their questions. Recording these questions is useful for the children to refer back to when they have gained a better knowledge and understanding of the work of William Booth and The Salvation Army.

Encourage the children to be as specific as they can in their questioning. Guide them to spot details in their observations of the photographs.

For example:

- Where have the children come from?
- The children are holding mugs in their hands. Are they just waiting for a drink or will they receive anything else?
- Why are their shoes so well polished?
- Was it only children who received a drink?

#### ACTIVITY 2

As in Activity 1 it is helpful if the children have no background knowledge about the photograph yet. There are many questions that the children will ask about the photographs but there may be some questions that you may want to use to guide the children and broaden their thinking. Allow the children to work in pairs or small groups to answer the questions on **Resource Sheet 2A**. Once they have discussed their ideas in these small group settings feed back as a class. It is at this point that you may wish to use the **Teachers' Notes** to answer some of your pupils' questions and to explain to them what the children in the photograph were actually queuing for.

#### ACTIVITY 3

The **Resource Sheet 3A** can be used alongside the drawing of 'The Lost Farthing'. This is closely linked with the photograph that the children have been observing. This Resource Sheet can be used as it is or the teacher may wish to question the children verbally on the drawing before the children design their own 'Farthing Breakfast' poster.

## ACTIVITY 4

In this activity the children are asked to empathise with one of the children in the photograph and decide what questions they would ask William Booth if they were to meet him. The photocopiable **Resource Sheet 4A** can be used for the children to record their ideas. In the second activity on this Resource Sheet, the '**Getting to know . . . William Booth**' **Identification Card** will give the children some background information to help them write their interview. The final activity on this Resource Sheet enables the children to think carefully for themselves about the reasons why William Booth worked so hard for the poor and needy and the changes that came about as a result of his efforts.

## ACTIVITY 5

**Resource Sheet 5A** is useful for the children to record their thoughts and ideas, possibly following a drama session or class discussion based on the children in the photograph.

*Drama Conventions* (based on 'Queuing for a Farthing Breakfast')

**Hot seating** – pupils take it in turns to go into role as one of the children that they see in the photograph. With the rest of the class sitting in a circle, the pupil that is in role sits on a seat in the middle of the circle and is then questioned by the others as if s/he is that child in the photograph. The pupil who is in role does not need to be historically correct or need to know any background details about the particular child they have chosen. However, it is helpful if the pupil in role has some background knowledge about the Victorian Period as it then makes the role-play more convincing.

**Still Image** – the children can make 'still images' in a variety of ways.

A group of pupils take on the positions of the children in the photograph. Another pupil or the teacher then taps on the shoulder of somebody in the 'still image' and asks him/her a question. eg. How are you feeling? What can you smell? If the pupils are asking the questions encourage them to ask open-ended ones.

Another way of creating a 'still image' is to ask the pupils to respond, using a still pose, to an imaginary object or person. For example, ask the children to show, using a still body pose, how they would feel about drinking a hot cup of tea. The children need to be as expressive as they can, using their whole bodies and faces to show their thoughts and feelings. The still image is then built up around the imaginary object or person and all pupils remain frozen until the whole image has been built up. Again questions can be asked of the pupils in the still image by tapping them on the shoulder.

**RESOURCE SHEET 1A**

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**? QUESTIONS, QUESTIONS ?**  
? ? ? ?

- 1 Give the photograph a title.
- 2 Now fill each section with a question about this photograph.



**TITLE:** \_\_\_\_\_

**LEARNING FROM PHOTOGRAPHS**

What do you think the photograph is about?

Why was the photograph taken?

Where do you think the photograph was taken?

When do you think the photograph was taken?

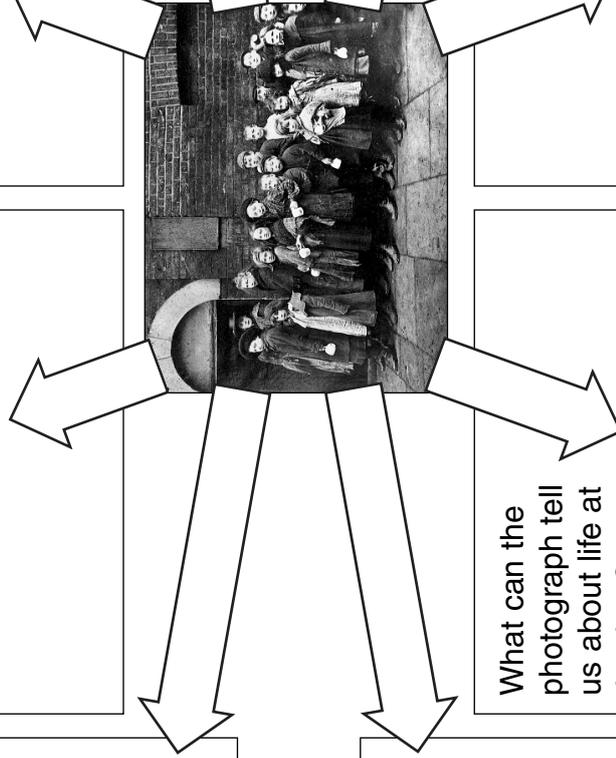
List everything you can see in the photograph.

What can the photograph tell us about life at the time?

What doesn't the photograph tell us about life at the time?

What is similar or different to life today?

Is there anything odd or unusual that stands out?



## THE LOST FARTHING

Look at this drawing very closely to answer these questions.

1. What problem have these children got?
2. How much would a child's breakfast cost?
3. How old must I be to receive a breakfast?
4. What time must a child get to the 'food depot' to receive their meal?
5. What else can you see in the picture that gives you a clue as to where the children might be or what period of time the children are living in?



"THE LOST FARTHING."

6. Imagine breakfasts were sold cheaply to poor children today. Design your own poster to inform children about the meal service you provide.

Think about:

- how much you will charge for a meal?
- where the meals will be served?
- will the children get any choices of breakfast?
- how will you make your poster 'stand out' so it will be seen by those who need to see it?

## **PUT YOURSELF IN THEIR BOOTS**

Imagine you are one of the children in the photograph, 'Queuing for a Farthing Breakfast'. You meet the man who has done so much for the poor and needy and you are eager to find out as much as you can about this man who is offering you a cheap breakfast.

1. Write a list of the questions you would ask William Booth if you were to meet him.

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2. Complete this interview. Use the 'Getting to know . . . William Booth' Identification Card to help you or use your own extended research to inform your questions and answers. Don't forget to address William Booth as General Booth.

### **AN INTERVIEW WITH GENERAL WILLIAM BOOTH**

**Gen. Booth:** Well, I'm very pleased to meet you this morning and how are you today?

**Billy:** I'm fine, thank you, guv'nor . . . I mean General! All the better for seeing you today. Thanks for the bread and jam – it's deeeelicious.

**Gen. Booth:** That's O.K. Billy. Anyway, I hear you wanted to ask me a few questions . . . so fire away!

**Billy:** Yeh, first of all I want to know why you go to so much trouble to help the poor and needy people like me? What do you get out of it?

**Gen. Booth:**

**RESOURCE SHEET 5A**

Imagine you are a child in the photograph. What might you say to your friends? What might you say to the adult giving you breakfast? What might you be thinking?

Draw a picture here of the child you have chosen to be.

