



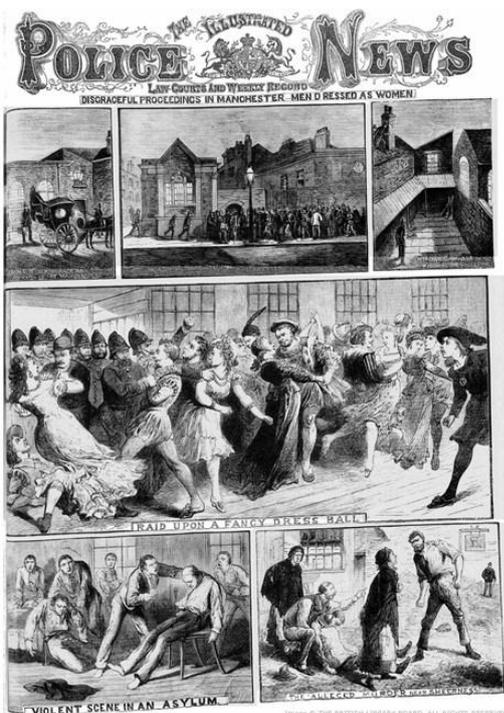
Historic England



Whitworks

# Pride of Place

A Resource for teaching Drama in  
Secondary Schools in England



*An exploration of an event in  
LGBTQ history through  
documentary drama.*

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# Introduction

This resource is an exploration of LGBTQ history which allows young people to explore the issues of sexuality, identity, the law and its place in British history.

It was developed by Gertie Whitfield with input from Professor Alison Oram from Leeds Beckett University as part of Historic England's 'Pride of Place' project to uncover the untold LGBTQ histories of buildings and places people have lived alongside for generations.

This resource is an opportunity to develop documentary drama skills, but it also provides many other opportunities for students.

## Curriculum Links

### **Spiritual, Moral, Social and Cultural Development (SMSC)**

This *Pride of Place* Drama Resource supports the delivery of SMSC and British Values as demonstrated by Ofsted guidance:

*The spiritual development of pupils is shown by their:*

- *Ability to be reflective about their own beliefs, religious or otherwise, that inform their perspective on life and their interest in and respect for different people's faiths, feelings and values*
- *Sense of enjoyment and fascination in learning about themselves, others and the world around them*
- *Use of imagination and creativity in their learning*
- *Willingness to reflect on their experiences.*

*The moral development of pupils is shown by their:*

- *Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, recognise legal boundaries and, in so doing, respect the civil and criminal law of England*
- *Understanding of the consequences of their behaviour and actions*
- *Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues.*

*The social development of pupils is shown by their:*

- *Use of a range of social skills in different contexts, for example working and socialising with other pupils, including those from different religious, ethnic and socio-economic backgrounds*
- *Willingness to participate in a variety of communities and social settings, including by volunteering, cooperating well with others and being able to resolve conflicts effectively...*

“The role of PSHE, citizenship education and SMSC in obtaining good outcomes in section 5 inspections”  
 Janet Palmer HMI (National Lead for PSHE education)  
 September 2015

### **National Guidance from Stonewall**

This excellent guidance from Stonewall provides a toolkit for a whole school approach to LGBT and how to support LGBT young people.

[http://www.stonewall.org.uk/sites/default/files/getting\\_started\\_-\\_a\\_toolkit\\_for\\_secondary\\_schools.pdf](http://www.stonewall.org.uk/sites/default/files/getting_started_-_a_toolkit_for_secondary_schools.pdf)

[http://www.stonewall.org.uk/sites/default/files/an\\_introduction\\_to\\_supporting\\_lgbt\\_young\\_people\\_-\\_a\\_guide\\_for\\_schools\\_2015.pdf](http://www.stonewall.org.uk/sites/default/files/an_introduction_to_supporting_lgbt_young_people_-_a_guide_for_schools_2015.pdf)

[https://www.stonewall.org.uk/sites/default/files/working\\_with\\_faith\\_communities.pdf](https://www.stonewall.org.uk/sites/default/files/working_with_faith_communities.pdf)

### **Further evidence of the value of raising awareness of LGBTQ in schools**

<http://www.independent.co.uk/voices/what-its-like-to-be-a-gay-man-teaching-lgbt-equality-at-a-muslim-school-a6889561.html>

# Using the Resource

The resource has been created from a real account of the police raid on The Temperance Hall Cross Dressing Ball, Hulme, Manchester, 24 September 1880, as reported in *The Manchester Courier*, Friday, October 1 1880 and to a much lesser extent the *Manchester Weekly Times*, Saturday, October 2, 1880. There is some original transcript material from the court also included in those accounts.

The resulting script has been divided into nine scenes of varying length and challenge.

*“... the Year 9s have to understand that it is up to them to be creative and make it engaging for an audience and use their experience and knowledge of drama so far to bring it to life...so the different approaches for each scene and extra exercises are welcome and if students are lacking in experience I think it is important to do warm-ups which get across the point.”*

***Lindsay Greenaway, Head of Drama, Northampton School for Boys***

The majority of the scenes are for four characters/voices.

Some of the scenes have introductory exercises to help students grasp the style of presentation. Depending what students have learnt before these may or may not be necessary.

The assumption has been made that the students know about freeze-frame, mime and simple character development.

It is up to teachers and students to decide how to stage the scenes: with the audience on one side, in the round, on the traverse or on three sides.

The resource is structured to enable the teacher to select and adapt the materials to suit their own style and context.

The trial of the resource with teachers and students revealed that it generates valuable questions and discussion.

# Teaching activities

## Learning across the Whole Resource

- Introducing students to the concept of documentary drama
- Developing skills for approaching documentary drama
- Developing some understanding of LGBTQ history
- Giving value to a hidden history for a group that is often not acknowledged in school
- Working with different styles and skills, for example melodrama, character, unison etc.
- Working collaboratively in a supportive way
- Reflecting on one's work
- Developing performance skills
- Developing British values such as respect, tolerance and an understanding of modern law

## Resourcing

Unless you wish to develop anything for your whiteboard, it is a matter of reproducing each scene with its glossary for use with students.

## Introduction for Your Students

You are about to experience some histories connected with LGBTQ or lesbian, gay, bisexual, transgender and queer history.

1. A lesbian is a woman who is attracted to other women.
2. Gay is a term used to describe people sexually attracted to members of the same sex. It is more commonly used when referring to men. It can also be used as an umbrella term to refer to the queer community.
3. Bisexual describes a person who is attracted to both sexes.

4. Trans is an umbrella term that can describe those that are transgender (someone who identifies as a gender/sex other than the one which they were assigned at birth) or transvestite (a person who dresses as the opposite sex).
5. Queer has been considered by many an offensive term for LGBT individuals. The term has now been reclaimed by LGBT young people in particular, who don't identify with traditional categories around gender identity and sexual orientation, but it is still viewed to be offensive by some.

Please note that there is a lot of sensitivity around all these terms. It is up to individuals to choose the terms they prefer.

Historic England has called the work *Pride of Place* which means valuing our LGBTQ history and where it took place.

# POLICE NEWS

THE ILLUSTRATED  
LAW COURTS AND WEEKLY RECORD

DISGRACEFUL PROCEEDINGS IN MANCHESTER—MEN DRESSED AS WOMEN!



RAID UPON A FANCY DRESS BALL



VIOLENT SCENE IN AN ASYLUM



A MAN BEING CARRIED AWAY NEAR SHEFFIELD

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# Introduction to Scene One

Introduce your group to this definition of documentary theatre and make sure they understand it.

**Documentary theatre** is theatre that wholly or in part uses pre-existing documentary material (such as newspapers, government reports, interviews, etc.) as source material for the script, ideally without altering its wording.

In groups of four ask them to read and make sure they understand Scene One.

Process suggestions:

- Check that they understand what they have read.
- Ask them what they understand this piece of documentary theatre is based on?
- Was there anything in the content that surprised them?

Ask each group to create a presentation of scene one in a clear and factual style. If they wish to put any appropriate movement, levels or freeze frames to make it more interesting to an audience then they can.

A sample or all of the groups can show their performance depending on time, giving your usual performance feedback.

# Scene 1

*(To be done in a clear and factual style like Scene 9, which is very short.)*

**Narrator One:** Male same-sex relationships entered the law in the reign of Henry VIII in 1533 when it was declared that male same-sex relationships would be ...

**Narrator One and Narrator Two:** ...punishable by death.

**Narrator Two:** Between 1806 and 1861, 404 men were sentenced to death. 56 were executed and the remainder were either imprisoned or transported to Australia for life.

**Narrator Three:** In 1835, James Pratt and John Smith were the last men to be hanged under the 1533 Act in England.

**Narrator Four:** Between 1806 and 1900, 8921 men were charged under these laws in England and Wales.

**Narrator One:** 90 men per year on average, were indicted for same-sex offences in this period.

**Narrator Two:** Across the 19<sup>th</sup>-century there was a huge rise in arrests and prosecutions of these male same-sex cases.

**Narrator Three and Four:** In 1861, the law was changed from capital punishment to life imprisonment.

**Narrator One:** This is an account of the police raid on the Temperance Hall Cross Dressing Ball, Hulme, Manchester, 24 September 1880 as reported in The Manchester Courier 1880 Friday, October 1, the Manchester Weekly Times Saturday, October 2, 1880. There is some original transcript from the court too.

**Narrator Three:** It is a story of how a community has been oppressed in the past.

**Narrator Two:** The 47 men were arrested by Detective Sgt Caminada and the other officers at a fancy dress ball which was being held in the Temperance Hall, Hulme Place,

York Street, Hulme. They were brought before the magistrates at the Manchester City Police Court yesterday.

**Narrator Four:** Mr Rickards was the presiding magistrate. Mr Rickards had previously said that he was glad to learn that the great majority of the men came from places at a distance - 10 being from Sheffield - and he sincerely regretted that some of the prisoners were Manchester men.

## Glossary

Temperance - was a movement that grew up in the 19<sup>th</sup>-century to stop people drinking alcohol. There was particular concern over poor people drinking rather than feeding themselves and their families, or improving their lives.

Transcript – in this case refers to the written records of what was said in court.

Magistrate - a civil officer who administers the law, especially one who conducts a court that deals with minor offences and holds preliminary hearings for more serious ones.

# Introduction to Scene Two

Ask them to read the script out loud to each other. When they have finished ask them to discuss:

- What they have learnt?
- What they have noticed about the list of names?
- What they imagine would be the consequences of this widely reported incident for the men concerned?

You may want to make sure that the following is drawn out if it doesn't come up naturally:

- the wide variety of ages and occupations of the men involved
- that none of the men involved are upper-class
- the youngest is 16 and the oldest 48
- two of the men clearly live together.

Ask the groups to rehearse the scene using mime to create the occupations of the men.

(You may want to give each group a different section of the script so that you can watch them all. Some appropriate background music may be helpful.)

# Scene 2

**Narrator:** The prisoners described themselves as follows to the police:

**Voice One:** George Broughton, 30, Schoolmaster, 62 Wakefield Road, Stalybridge

**Voice Two:** John Cartwright, 25 Draper, 62 Wakefield Road, Stalybridge

**Voice Three:** Arthur Henry Gorton, Bookkeeper, Salford

**Voice One:** Thomas Pitt, single, 22, Draper, Ashton under Lyne

**Voice Two:** Edward Pickens, single, 25, Bookbinder, Hulme

**Voice Three:** Henry Parry, single, 33, Painter, Hulme

**Voice One:** Arthur Lomas, married, 29, Drawing Master, Sheffield

**Voice Two:** Thomas Wightman, single, 18, Grocer, Oldham

**Voice Three:** Ernest Parkinson, single, 19, Singer, Bury

**Voice One:** Charles Allse, single, 21, Factory Operative, Stockport

**Voice Two:** John Holiday, single, 16, Plumber, Manchester

**Voice Three:** Frank Smith, single, 24, Dancer, Manchester

**Voice One:** Frederick Montrasser, single, 21, Waiter, Manchester

**Voice Two:** John Price, single, 23, Hawker, Hulme

**Voice Three:** James Warburton, single, 32, Waiter, Salford

**Voice One:** Richard Kirby, married, 30, Clerk, Oldham

**Voice Two:** James Mellor, single, 19, Carter, Lees

**Voice Three:** Charles Speed, single, 45, Finisher, Sheffield

**Voice One:** James Lythgoe, single, 24, Clerk, Salford

**Voice Two:** William Rennie, single, 26, Mechanic, Oldham

**Voice Three:** Edward Powell, single, 23, Gilder, Sheffield

**Voice One:** James William Jackson, single, 19, Piecer, Oldham

**Voice Two:** Robert Fox, single, 28, Jeweller's Assistant, Hulme

**Voice Three:** William Oates, 28, Porter, Sheffield

**Voice One:** James Dickinson, Waiter, Hulme

**Voice Two:** Nathaniel Saxton, single, Waiter, 25, Sheffield

**Voice Three:** Thomas Whitworth, 23, Silversmith, Sheffield

**Voice One:** Ainsworth Earnshaw, single, 25, Stonemason, Lower Broughton

**Voice Two:** Edward Whitehead, single, 20, Bottle Maker, Manchester

**Voice Three:** Abraham Ogden, single, 21, Baker, Hulme

**Voice One:** George Buxton, 26, Fustian Cutter, Manchester

**Voice Two:** John Henry Coors, single, Shopkeeper, Manchester

**Voice Three:** William Southern, single, 27, Cheetwood

**Voice One:** Alfred Buckmaster, single, 26, Clerk, Cheetwood

**Voice Two:** William Johnson, single, 22, Salesman, Manchester

**Voice Three:** George Bingham, single, 36, Metalworker, Sheffield

**Voice One:** Thomas Monaghan, Single, 33, Bill Poster, Hulme

**Voice Two:** William Ingham, single, 31, Butler, Eccles

**Voice Three:** Frederick Richardson, single, 28, Confectioner, Sheffield

**Voice One:** Isaac Haslam, single, 36, Shopkeeper, Sheffield

**Voice Two:** John Leonard Crook, married, 34, Publican, Weaste

**Voice Three:** William Frudd, single, Carriage Trimmer, Sheffield

**Voice One:** Arthur Shawcross, single, 48, Mechanic, Manchester

**Voice Two:** Abraham Shufflebottom, married, 38, Hawker, Salford

**Voice Three:** Richard Walker, single, 40, Waiter, Chorlton upon Medlock

**Voice One:** George Nicholson, 30, Shopkeeper, Salford

**Voice Two:** Charles Townley, married, 37, Dyer, Miles Platting

## Glossary

Hawker - someone who sells things on the street or house-to-house

Draper - someone who sells material

Finisher - someone who finished off the knife making process

Gilder - someone who puts a metal finish on objects

Piecer – someone who joined broken threads in a spinning mill

Fustian cutter -someone who lifted and cut threads of fustian. Fustian is an old name for corduroy

Pawnbroker - someone who takes possessions from people and pays them less than they are worth. They keep them for a while but if the person doesn't come and pay the money back within a period of time, they will sell the object on.

# Introduction to Scene Three

In groups of three ask students to imagine that they are a stereotypical villain in a piece of mime. The catch is that they are all the same character, the same person, but they are three representations of the same person.

Ask them to move in unison as a stereotypical villain - three different moves that they repeat. Share some of them if it is going to be helpful to understanding etc.

Then ask them to develop the movement/mime so that they are recognisably the same character but not necessarily doing the same move at the same time. It will be important to include some repetitions of the unison work. If they need more context, ask them to imagine that they are a thief stealing from a house.

In groups of four ask them to read Scene Three.

Process suggestions:

- Do they understand the script?
- Do they have any comments/observations about the content of the scene?
- Do they understand the link between the working in unison exercise to this scene?

They then need to apply this learning to their rehearsal and performance of Scene Three.

Share and feedback on as many as is necessary.

# Scene 3

**Narrator:** The court was crowded. Mr W. Cobbett was appearing on behalf of the police authorities of the city to prosecute the 47 persons who would answer to their names and appeared before the bench.

Mr Nash, Mr Wharton, Mr McKeand, Mr Ascroft, Mr Binns, Mr Smith and Mr Bennett appeared for the defendants.

The court was crowded, and the greatest interest was manifested in the case.

**Mr Cobbett 1:** The offence with which you are charged is a misdemeanour in common law.

**Mr Cobbett 2:** That all of you solicited and incited each other to immorality.

**Mr Cobbett 3:** You will also be charged with conspiring together to assemble at a particular place and there to solicit and incite each other to commit improper actions.

**Mr Cobbett 1:** It was provided that whosoever should attempt to commit the said abominable crime, or should be guilty of any assault with intent to commit the same, should be guilty of misdemeanour, and be liable to be kept in penal servitude for a term not exceeding 10 years and not less than three years, to the imprisonment for a term not exceeding two years with or without hard labour.

**Mr Cobbett 3:** It would be in the recollection of the bench that within the last year or two a surgeon of a public institution of this town was prosecuted at the Liverpool Assizes for the very offence with which he charged the prisoners now before the bench! He was prosecuted for soliciting and inciting a person in the institution of which he was an official;

**Mr Cobbett 2:** ...he was found guilty,

**Mr Cobbett 2 and Mr Cobbett 1:** ...and sentenced to 4 years imprisonment with hard labour.

**Mr Cobbett 3:** The circumstances of that case were to be ascertained, as they were of course on record, and it was clear that so far as the law was concerned the bench would have no difficulty about what they could do.

## Glossary

Misdemeanour - smaller crime.

Common law - is that which is created by the action of courts or the judgements made by judges in the past. Much of English law is made in this way.

Incited - to have aroused or encouraged someone to break the law.

Immorality - being evil, vile or wicked.

Penal servitude - in jail walking a tread wheel or breaking hard rocks or some other equally pointless activity.

# Introduction to Scene Four

Communicate this definition of melodrama to your students.

**Melodrama** is a genre of drama that exaggerates plot and characters with the intention of appealing to the emotions. It is an intense and extravagant theatrical style which feels very over the top to the modern audience.

Characters were always stereotypical and usually included an aristocratic villain, a wronged maiden and a noble hero. Plots often featured sensational incidents, before an ending in which virtue triumphed over evil.

It was very popular in the 19<sup>th</sup> century.

As a whole class play a melodrama fruit salad using the aristocratic villain, wronged maiden and noble hero as your three characters. *Melodrama* can be the word to which everyone moves. The class can help you create a repetitive movement and line or sound that each character can make as they move.

In groups of four, read the script, making sure they understand it. Re-cap the link between Mr Cobbett in the last scene and this one.

Then rehearse and perform Scene Four in a melodramatic style.

At no point in the court case does anyone give precise details as to what terrible acts of indecency these men were committing beyond dancing together, dressing and behaving like women.

Again watch as many performances as appears appropriate.

Ask students:

- to decide if Mr Cobbett fits with any of the stereotypes of melodrama
- to evaluate the effectiveness of using melodrama in this scene.

At some point, you may want to make the point that melodrama isn't necessarily the best form of documentary drama, but it gave them an opportunity to experiment with it. This scene particularly lends itself to it as Mr Cobbett, the prosecuting lawyer, uses extravagant language to drum up emotions against the defendants.

# Scene 4

**Mr Cobbett 1:** So much for the offence: I will now state the facts.

**Mr Cobbett 2:** I will be brief because it is my misfortune to have to describe what was one of the most foul and disgraceful orgies that ever disgraced any town.

**Mr Rickards:** I am quite satisfied as to your taste in the matter Mr Cobbett.

**Mr Cobbett 3:** Information which had reached the ears of the police meant that it was thought desirable to keep watch upon a building situated in Hulme place, York Street, Hulme - a place that was rented by the Temperance Society, who sublet it from time to time to entertainments which it was only right to say they had endeavoured to satisfy themselves were of a proper character.

**Mr Cobbett 1:** The premises consisted of a large room over which there was a full view, there was a little anteroom, and underneath a yard almost wholly covered, and connected with the anteroom by wooden steps.

**Mr Cobbett 2:** The date upon which this took place was September 24.

**Mr Cobbett 3:** The man in charge seemed to have performed his duties faithfully so far as ascertaining by enquiry the purpose for which the room was required. He seemed to have put such questions that persons were obliged to tell him what the rooms were actually wanted, they seem to have told him a deliberate...

**Mr Cobbett 3 and Mr Cobbett 2:** ...falsehood.

**Mr Cobbett 2:** They told him it was for the Pawnbrokers Assistance Association.

**Mr Cobbett 1:** The place was let to them and they arranged they should have possession in good time on the evening of the 24<sup>th</sup>.

**Mr Cobbett 3:** There were great precautions taken to escape observation: and if this was a private fancy ball for an...

**Mr Cobbett 3 and Mr Cobbett 2:** ... innocent

**Mr Cobbett 2:**... purpose, why was it necessary to take all these...

**Mr Cobbett 2, 1 and 3:** ...extraordinary and extravagant precautions?

**Mr Cobbett 2:** I would ask the bench to consider this matter when judging, what was the motive with which these men met together?

**Mr Cobbett 1:** The company began to arrive about 9:30, and the place was watched from that time by the police.

**Mr Cobbett 3:** Subsequently Detective Caminada went to the roof of an outhouse, whence he had a clear view into the room through the window it had not been thought necessary to cover up.

**Mr Cobbett 2:** He watched for over an hour, and two constables also watched for about an hour afterwards.

**Mr Cobbett 1:** It appeared that of the 47 persons who were present in the room, 22 were dressed as women. They were dressed as women many in ball dresses and others wore theatrical costumes, representing such historic personages as Henry VIII, Richard the Third, Sir Walter Raleigh, naval officers, and Shakespearean characters.

**Mr Cobbett 2:** They had a musician, and the man engaged was blind.

**Mr Cobbett 3:** That fact seems strangely consistent with the precautions which were taken to prevent observation.

**Mr Cobbett 2:** They danced some kind of strange dance, in which they kicked their legs about a great deal.

**Mr Cobbett 3:** The men not dressed as women and the men dressed as women appear to have been equally divided and to have danced together.

**Mr Cobbett 2:** There were others sitting on benches round the room who engaged in the same indecent practices.

**Mr Cobbett 1:** Detective Caminada and the other officers entered the building about 1 o'clock and apprehended every person present. Great resistance was offered, but all were taken into custody.

## Glossary

An orgy is when a group of people have sexual intercourse in a group situation. It can also sometimes refer to too many people having too much of something.

Anteroom - a hallway or small room

Apprehended - in this context, means arrested for a crime.

# Introduction to Scene Five

Ask students in their groups of 4 to read the script making sure that they understand it.

Once again one character is played by three people.

Ask students to build tension and excitement into Detective Sgt Caminada's commentary on the evening.

Here is an extremely famous piece of commentary for the groups to practice building tension and excitement into using different voices.

'Suddenly Ali looks very tired indeed, in fact Ali, at times now, looks as though he can barely lift his arms up... Oh he's got him with a right hand! He's got him! Oh you can't believe it. And I don't think Foreman's going to get up. He's trying to beat the count. And he's out! OH MY GOD he's won the title back at 32! Muhammad Ali!'

**Said by Harry Carpenter**

**When Muhammad Ali beat George Foreman in Oct 1974**

# Scene 5

**Narrator:** Evidence was then called. Detective Sgt Caminada took his place in the box.

**Detective Sgt Caminada 1:** In consequence of instructions I received I went on Friday evening last to the neighbourhood of Hulme Place, York Street, Chester Road, Hulme, arriving there at 10 minutes to 7.

**DSC 2:** Between nine and half past I saw a number of persons alight from cabs and entered the Temperance Hall.

**DSC 1:** I went to the back of the Temperance Hall and climbed on the roof of the building which adjoined the hall. From the roof I could see one of the windows of the Temperance Hall.

**DSC 3:** I looked into the hall and saw a number of persons dancing.

**DSC 2:** Some of them were dressed as men and some as women.

**DSC 3:** They were dancing in the *cancan* style.

**DSC 2:** I could hear through the window of the room voices as of females.

**DSC 3:** Female Christian names were used.

**DSC 2:** Men appeared in positions which I would rather not describe.

**DSC 3:** Outside screaming could be heard from the hall, and loud talking in feminine voices.

**DSC 1:** I entered the premises by knocking on the door. When I knocked, they asked, "Who is there?" I said, "Sister" on which the door was immediately opened.

**DSC 3:** Then a struggle followed between those in the room and the officers, but eventually all were taken into custody except the musician.

**DSC 1:** A quantity of clothing (women's) was found thrown about in the hall. 19 of the prisoners were in women's attire when they got to the detective office. Under the female clothing of two of the 19 was found men's clothing.

**DSC 2:** In my opinion every move of the persons in the room tended to excite the passions.

**DSC 1,2 and 3:** I saw the dancing Quakers and other professional dancers, but never had seen before such a dance as this.

## Glossary

Quaker – is a member of the Religious Society of Friends, a Christian movement founded about 1650 and devoted to peaceful principles.

# Introduction to Scene Six

In groups of four students can simply enjoy acting out this scene making sure that each character is recognisably different. It may be an idea to swap roles so that they can develop different skills and share ideas.

Reflection on this work can be around these questions:

- What did you learn from observing other people in your group?
- Was anyone particularly good as a character or skill?

# Scene 6

**Narrator:** Evidence was taken from other witnesses

**Mr Bennett:** Lythgoe has told me that he was induced to go to this ball by Pitt; that he had a written invitation. He did not know the ball was going to be anything of this sort, or he would not have identified himself with it. He was thoroughly ashamed of being mixed up with such a lot.

**Detective Sgt Caminada:** I have made enquiries about Lythgoe and all I have heard is in his favour and nothing against him.

**Mr Nash:** We all know Detective Caminada, I am prepared to accept his evidence is substantially correct. I think my colleagues will also do that, so that corroboration was not necessary. This is clearly the proper course to pursue the case.

**Mr Rickards:** It will be necessary to take the evidence of the other witnesses.

**Policeman Webster:** I watched for about an hour and a half and afterwards about an hour and 10 minutes. The “ladies and gentlemen” when not dancing, promenaded about the room. I saw five or six dances. The improprieties were carried on each time. In an interval between two dances I saw in one corner of the room a man and supposedly female together, the former behaving indecently to the latter.

**Narrator:** Police Constable Standen, of the D division, also gave confirmatory evidence.

# Introduction to Scene 7

Performing a monologue is a particularly difficult skill, but always one worth tackling as a learning experience.

In pairs ask them to create a physicalisation of Samuel Crawford reflecting his character. They may want to use a technique such as the gingerbread man where you put facts outside the gingerbread shape and personality inside the gingerbread shape before creating the physicalisation.

Ask them to divide the monologue in half and rehearse performing with one of them being the director. Samuel Crawford will have to be standing still while giving evidence. It is most important that there is variety of pace, tone, volume, facial expression and gesture in order to engage the audience. They may also wish to consider Samuel Crawford's opinion of the men at the ball.

Share and feedback as many as you wish.

# Scene 7

**Samuel Crawford:** I am a printer and I live at 37, York Street, Hulme.

I am the assistant secretary of the Temperance Society who rented the hall.

On 1 September three persons of whom one was the prisoner Gorton, came to me and asked me if I would let them the room for a private party. I said I would bring the application before the committee. They said they were pawnbrokers' assistants.

I saw them again on 3 September and I then told them they could have the room subject to the conditions in which the room was let usually, viz., that no intoxicants should be sold, and that all that was carried on should be of moral character.

On the evening of the ball I went to the place and found the prisoners Gorton and Pitt. I helped a man called Kettle to move the forms out, and Gorton, who previously paid five shillings, gave me 15 shillings more for the hire of the room. Gordon then told Kettle and I that our services were no longer required, and that we could go.

I went again about 10 o'clock to the hall.

Someone at the door told the others in the room that the manager of the room wanted to look in. Up to then there had been a noise. It ceased on the opening of the door. I looked in and saw Gorton standing close to the door. He was dressed as a Sister of Charity.

I told him there was a disturbance going on-people were trying to look in and that he'd better get those inside to keep away from the front.

I mentioned that I thought his costume was peculiar. Gorton said that, though he appeared queer, he was dressed as a man underneath, and he showed me that that was so.

I did not notice when I went in that anything was wrong such as has been described.

# Glossary

Intoxicants - in this context, means alcohol.

Forms - in this context, means benches.

Sister of Charity - a nun.

# Introduction to Scene 8

As this scene has 10 speaking parts, it could be an opportunity for some whole class experiential drama.

There are two groups that the rest of the class could be. The first is some of the 47 defendants and the second the public in the gallery. It was a very full courtroom.

Lay out your room as an imaginary court placing the characters and groups in it. Those watching need to think about who they are and what their viewpoint might be so that facially they can react to what is said.

It will be possible to choreograph the witness Charles Stringer, at the beginning of the scene moving so that the Defendant Smith can take his place in the witness box.

This re-enactment of the Victorian court room is not that different from the set-up today at Magistrates Courts. It will contribute to your students' understanding of British values.

Do not worry if it doesn't work straightaway, you can always start again.

When you have completed the scene reflect on it with the students:

- What did their characters feel?
- Has it given them a different understanding of the case?
- Do they think justice was served?

# Scene 8

**Charles Stringer:** I'm secretary of the Pawnbroker's Assistants Society and the ball was not held in connection with that association.

**Mr Nash:** The police would deserve the thanks of the community if they'd been content to bring these men before the magistrates for assembling together in a manner calculated to be a nuisance, and are taking part in an exhibition which would be impossible to describe otherwise than as indecent.

I would like to submit that in bringing a charge of this kind the police have brought a wholly exaggerated and baseless charge, and it is one which would require the most overwhelming evidence in the world before it could be adequately supported.

I suggest that the best course that the bench could pursue to meet the necessary needs of the case, would be to bring an end to such an objectionable case and to bind the prisoners over to be of good behaviour.

**Narrator:** Most of the other defence solicitors agreed.

**Mr Wharton:** There is no evidence to support either of the two abominable charges in the slightest degree against my client or the other prisoners. There was nothing to show that they had conspired together to commit any offence.

My client admits that he has acted improperly in going to the ball if he knew what was to take place, but he did not know that there was to be more than a *lark*.

The ball was in the hands of a few persons, and the others ought to be pitied rather than blamed.

**Mr Bennett:** If you take into the excellent character of my client Mr Lythgoe, the best thing the bench could do would be to kick him out of court.

**Mr Binns:** On the part of the prisoners from Sheffield, they have been invited by persons in Manchester, and in coming here they had not the slightest idea that they were coming to

anything which was improper. They did not see the improprieties which had been spoken of. They only saw quadrilles and Scotch reels danced.

The charge of conspiracy has not been proved but I am willing to consider that my clients should be bound over to be of good behaviour.

**Mr Smith:** My client went to the ball in a costume of a sailor, but he had no idea there would be any misconduct in the proceedings.

**Defendant Smith:** I was engaged by Gorton and Pitt to appear at the ball, and sing and dance for the night.

**Mr Rickards:** Were you paid to go there?

**Defendant Smith:** Yes

**Mr Rickards:** Who paid you?

**Defendant Smith:** Mr Gorton.

**Mr Rickards:** What are you?

**Defendant Smith:** I am a characteristic dancer.

**Mr Rickards:** We have listened with great attention to the arguments, and we shall now retire and consult with the clerk who will advise us as to the conclusion he has logically arrived at this very sad and disgraceful event.

**Narrator:** The justices retired at 5 o'clock and returned after an absence of 20 minutes.

**Mr Rickards:** I have been requested by my colleagues to say that after consultation with our clerk we have come to the conclusion to call upon each of the prisoners to find two sureties of £25 each to be of good behaviour for 12 months. In default they would be committed to prison for three months.

**Mr Bennett:** May I ask if that applies to my client?

**Mr Rickards:** It applies to all of them. We have had to sit and listen to this filth and obscenity, and we have taken the course we think is necessary for the prevention of such offences in the future.

**Mr Nash:** Do I understand that you will let them out on their original bail?

**Mr Rickards:** Oh, no; they will have to go to jail tonight. We have no communication for them in that point.

**Mr Bennett:** Don't you think they might be remanded in the custody of the police?

**Mr Rickards:** I shall not entertain any proposition of that kind. These men behaved so disgracefully that we have no power to do otherwise.

## Glossary

Lark - is having a jolly time, in this context.

Quadrille - a square dance performed typically by four couples and containing five figures, each of which is a complete dance in itself.

Scotch Reel - a type of energetic Scottish country dancing.

# Introduction to Scene 9

In groups of four ask them to rehearse this scene in the clear factual style that they used the Scene One.

Show and feedback to as many as you judge to be appropriate.

Having completed the whole piece please reflect on it with them.

Drama reflection suggestions:

- Have they learnt anything about documentary drama?
- Have they learnt anything about creating characters in a different way?
- Have they learnt anything about melodrama?
- What have they learnt dramatically by doing this work?
- How will their drama improve in the future from doing this work?

History/PSHE reflection suggestions:

- What do they think of the LGBTQ laws in the 19<sup>th</sup>-century?
- Did these men deserve to be treated in this way?
- Should this event be remembered as a part of LGBTQ history?

# Scene 9

*(A very short scene that should be in the same style as Scene 1.)*

**Narrator Two:** This is a story of prejudice & discrimination which should not be forgotten.

**Narrator Four:** Britain's understanding, tolerance and laws have moved on.

**Narrator One:** In 1967 male same-sex sexual relationships were no longer a criminal offence as long as it was consensual sex, in a private place and they were 21 or over.

**Narrator Three:** The age of consent for heterosexual sex was 16

**Narrator Two:** In 2004 the first civil ceremonies took place and in 2014 same-sex marriages were recognised in the UK.

**Narrator Three:** The legal right to change gender in the UK was given in 2005.

**Narrator Four:** In 2015 the UK was declared the best in Europe amongst those providing legal protection for LGBT people\*.

*(according to the 2015 Rainbow Europe Index, compiled by ILGA-Europe, an international human rights organization)*

## Suggestions for Follow-Up Work

1. Creating another piece of documentary drama around a story of oppression.
2. Creating another piece of documentary drama around any history.
3. Thinking about the phrase *Pride of Place* and what it might mean for the students
4. Creating a piece of drama communicating what that idea means to them.

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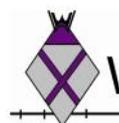
Northampton School for Boys Year 9 Drama group

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