

BOYS DON'T

*Half Moon presents a Papertale production
in association with Apples and Snakes (South East)*

WORKSHOP TOOLKIT

Can Can Workshops

Girls can, boys can!



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Introduction

Welcome to the workshop toolkit accompanying the *Boys Don't* show!

Boys Don't is a show about boys crying, exploring through spoken word and performance poetry what happens when boys show their feelings, and the messages they get about what it means to be a man.

Written from real-life experiences of the diverse male cast, the show speaks directly to the audience in a series of funny, familiar and sometimes heart-breaking monologues about boys in the emotional spotlight, looking at male experiences of growing up.

The show is usually performed in repertory, with three of the four stories being shown in each performance. The monologues are 'stand-alone' pieces which relate thematically.

Although the focus of the show is on boys' feelings and behaviours, the discussion around the work must include the impact on girls and adults. The aim of the work is to address all children's mental health.

This toolkit is designed to extend young people's poetry writing and performance skills, while exploring the themes of gender-roles and mental well-being.

The workshop sessions aim to enhance teachers' poetry delivery skills and confidence, and support class exploration of the themes.

The central premise of the discussion is of enabling young people to examine their own sense of what they are capable of, what is permissible for them. The workshop sessions are to encourage questioning and the sharing of ideas.

To safeguard young people's well-being around these potentially sensitive issues, it is advisable to agree with the class in advance certain guidelines:

- That a range of different opinions on the issues may be expressed and should be listened to and discussed respectfully

- That discussion focuses on the poems and activities offered, rather than venturing into the personal e.g. *'my dad says girls can't play football'* etc. Where this does occur, teachers should have clear strategies for re-directing the discussion e.g. *'this poem is about what the class thinks, or what this girl thinks she can do.'*

The final workshop offers the clearest guidance for exploration of the themes, namely that the work is designed to encourage children to decide for themselves what they are capable of, what they can do, and to express that through poetry and performance.

The toolkit contains five session plans, each of one hour's suggested minimum duration. The timings are for guidance only.

Each session begins with an extract from the *Boys Don't* show, to be read aloud by the teacher, and/or viewed online <https://vimeo.com/album/4599027>. The workshop may begin with reading the piece through more than once, and a brief discussion of what the children think is happening in it.

The teacher should explain that the sections are stand-alone pieces, each with its own story to tell, and that the extract being read is not a whole poem, but only a part of a story taken from the show.

Ensure that you leave time at the end of the session to ask and discuss with the class what they have learned through the workshops. One suggested approach is to make two lists, one for what they have learned about poetry and one for what they have learned about themselves. These lists may be added to as the sessions progress.

Remember the central premise of the discussion of the themes of this work is that of enabling young people to examine their own sense of what they are capable of, what is permissible for them. Ensure that the final discussion affirms positive choice, and the importance of communication and self-expression for a sense of self-worth and well-being.

We hope you enjoy exploring and creating some great poetry!

Session 1

Introduction to poetry and themes

(Note: You may wish to read aloud or listen to the poems with the class at the beginning of each workshop and discuss them before sharing the stories, to encourage active listening.)



<https://vimeo.com/album/4599027/video/218443515>

Requirements:

Floor space for sitting in a circle

Desk space for writing

Worksheets (see Appendix)

Pencils

Hadiru's story:

Hadiru is waiting outside the Head Teacher's office, after getting into a fight at lunchtime in the playground with his best friend. Hadiru didn't start the fight but he's worried and upset that he's let his mum down. His mum works hard and he wants her to be proud of him. Hadiru is given five days' suspension for fighting. When the Head Teacher phones his mum to tell her, Hadiru starts crying. He feels terrible, because he thinks boys shouldn't cry, and that he's let his mum down even more.

Boys Don't – workshop toolkit

Extract:

I'm next in line for some quality time

With the Head Teacher.

Holding a ticket for a ride

On the trouble-makers' slide,

No thrill, just tension,

And the threat of detention,

No excited suspense when

You're facing suspension.

There's nowhere to run and hide.

I need a plan before I'm called inside!

It could be straight talk or a magic spell,

Because whatever happens all is well

As long as Mrs Connor doesn't tell

My mum

What I've just done.

Discussion questions for the class (10 mins)

- What is going on for the boy in this story?
- What do you think he's feeling?
- What kind of language is he using? How is he using language that's different from everyday speech? (i.e. poetry)

Activities

Don't Clap This One Back (5 mins)

- Begin simply, by clapping three single counts, which the class copies. Then vary the number of single claps.
- The clapping then becomes rhythm based, e.g. seven claps follow the seven syllables of *clapp-it-y clapp-it-y clap*. Vary the rhythms to be repeated by the class, with each one taking place across four beats.
- Add a clap of five syllables, to the same rhythm as the words:

Don't clap this-one back!

1 2 3 & 4

- This rhythm should NOT be copied by the class, but met with silence (instead of clapping, pupils can hold their hands out wide, palms up). Mix this rhythm in amongst others to see if the whole class can recognise it without the words, and stop simultaneously as a team.

Rhythm lines (5 mins)

- Work out with the class how to clap the rhythm of one (or more) of Hadiru's lines (above). Clap the rhythm while speaking the line/s.

Find the rhyme (5 mins)

- Read out Boy A's section of poetry again (or get one of the class to do it). Ask which sound has the most rhyming words in the poem?

(Answer: *ide. Ride, slide, hide, inside* are all end line rhymes in the poem)

Circle rhyme (10 mins)

- In teams or with the full class, sitting in a circle.
- Give the group a beginning word to rhyme with. The aim is to see how many rhymes the pupils can come up with, so choose words with many rhymes:
e.g.
Eye – pie – sky – why – fly – spy – try – dry – cry – deny – reply
Hair – stare – where – fair – dare – care – bear – repair – compare
Blow – slow – go – show – know – throw – grow – below – hello
Skip – ship – slip – trip – nip – kip – flip – grip – lip – equip
Glue – blue – knew – flew – true – shoe – who – do – moo – renew
- Going round the circle, each person adds a new rhyming word out loud.
- The winning team comes up with the highest number of rhymes. If playing with the whole class, try each time to beat its own record.
- Each new word added must be a full rhyme (such as *shoot* with *boot* – but not *boot* with *boat*.) Both the consonant at the end of the word, and the vowel that precedes it must be exactly the same sound. If a word is not a full rhyme, get someone in the class to explain why it is only a half rhyme, or not a rhyme at all.
- Decide beforehand, what is the outcome if a player repeats a word or cannot respond? In classes that enjoy competition, children may be 'out'. If the aim is to build teamwork and co-operation then the turn simply passes to the next person, or a team mate may assist.
- Encourage pupils to use words of more than one syllable, with a final syllable rhyme, such as *reply/deny, unfair/debonair, etc.*

What happens next (15 mins)

- Explain rhyming couplets to the class, giving at least two examples from Hadiru's piece, focusing on the rhythm and rhyme:

Holding a ticket for a ride

On the trouble-makers' slide,

No thrill, just tension,

And the threat of detention.

- In small groups or individually, write *at least* two rhyming couplets (four lines of poetry) telling the next bit of the story. If required, start them off with this suggested first line (or an alternative of your choosing):

Mrs Connor told me to take a seat.

- Ensure that the children understand that only line 2 has to rhyme with this first line. The following couplet (lines 3 and 4) only have to rhyme with each other, not with lines 1 and 2.
- Share the work with the class.

Conclusion (10 mins)

- Discuss whether all children would feel the same in Hadiru's position. How might other children respond? Would all boys feel the same? Would all girls? Can we generalise about people's feelings?
- Summarise the class's thoughts on this issue, ensuring respect for difference of opinion is affirmed.

Session 2

Rhythm and rhyme in narrative poetry



<https://vimeo.com/album/4599027/video/218444377>

Requirements:

Floor space for sitting/standing in a circle

Desk space for writing

A copy of the show extract (below) for the class to read aloud

Whiteboard/flipchart for listing rhyming words

Worksheets

Pencils

Steve's story:

A boy called Tyler gets teased at school every day, because he doesn't have expensive trainers. He doesn't tell any adults that he's being bullied. In the playground boys and girls shout mean things at him, and he tries very hard not to cry in front of them, because he thinks it will only make things worse.

Extract:

*Girls all snickering, boys all braying,
but Tyler walks tall, carries on playing.
He blinks back tears, doesn't drown in his sorrow,
says in his head, 'It'll be better tomorrow.'*

*'I should learn how to lie,
to be one of the guys,
instead of losing respect
in the blink of my eyes.*

*Because a boy should man up,
not let himself down.*

*The fists of a fool
beat the tears of a clown.*

Don't let the tears out, don't let 'em leak.

Everybody say you're totally weak.

Everybody laugh at you, everybody mock.

Better dry your eyes with a smelly old sock.'

Discussion questions for the class (10 mins)

- What is going on for the boy in this story?
- What do you think he's feeling?

- What kind of language is he using? Is it like the language in the previous story? What impact does the language have on the listener?

Activities

Syllables (5 mins)

- Explain that a syllable is a distinct sound within a word, using examples. For instance, how many syllables are there in *table*? *Ta / ble*.
- Illustrate this with a repeated rhythmic movement to emphasise each syllable you say aloud.
- Encourage the class to explore this further, through questions such as:
How many syllables in *syllable*? *Three*.
How many syllables in *three*? *One*.
How many syllables in *mathematical*? *Five*.
Who has a name containing two syllables? *Asha* (choose a name from class)
Who has a name containing four syllables? *Demetrius* (as above)

Syllable dance (10 mins)

- Teacher to demonstrate this first, using whole body to make up a movement pattern to demonstrate the number of syllables in your name. The children copy and repeat your demonstration.
- Going around the circle, each child makes up a movement pattern to show the number of syllables in their name, speaking it aloud while doing the movement. The rest of the class copies and repeats each one.
- Working in pairs or threes, ask the children to make up a dance by putting their name movements (above) into a sequence, to be 'danced' as a team while speaking their names aloud.
- A thought to share with the class: *Poetry is words you can dance to*.
- Make the distinction to the class between *syllables* and *beats*. Syllables sit on top of the beat. Ask the children to clap a steady beat while you vary the

number of syllables over the top, i.e. you will do more claps than them, as you clap multi-syllable words over a basic 1-2-3-4 clapping beat.

- Invite the class to clap along while you read this section of Boy 2's poem out loud. There are four beats per line (emphasized with underlines below) but many more syllables.

e.g. *Girls all snickering* has 2 beats which the class claps (clap on the underlined syllables) but 5 syllables to speak over the top of the 2 claps.

Try this section with the class clapping a steady beat while you read/clap the syllables over the top.

Girls all snickering, boys all braying,

But Tyler walks tall, carries on playing.

He blinks back tears, doesn't drown in his sorrow,

Says in his head, 'It'll be better tomorrow.'

- Get the class to compare the number of syllables in a line with the number of beats. Try dividing the class in half, one group clapping the beat, the other half clapping the syllables, then swap.

A rhyme in time (15 mins)

- Taking the following line from Steve's poem, make a rapid-fire list with the class of end rhymes for 'leak'.

Don't let the tears out, don't let 'em leak.

- In small groups, see how many rhyming lines each group can come up with for that line. **Each additional rhyming line must tell the audience more about what's going on.**

e.g.

Don't let the tears out, don't let 'em leak.

If the class sees me crying, my future's bleak.

- It's important that the rhymes are integrated into the story. To illustrate this point you could give an example of where the second line **doesn't really make sense** with the first, seems completely random, even though it rhymes correctly

e.g.

Don't let the tears out, don't let 'em leak.

When I cry a mouse goes squeak.

Feelings in couplets (15 mins)

- Ask the class to write at least four lines (two lots of rhyming couplets) based on the following questions:

How might a boy feel about the class seeing him crying?

How might a girl feel about the class seeing her crying?

Would they have different feelings? Why, or why not?

- Share the work.

Conclusion

- Having shared the work, discuss the questions above. Summarise with the class their thoughts and responses.

Session 3 – Free verse - similes and metaphors



<https://vimeo.com/album/4599027/video/218441991>

Requirements:

Desk space for writing

Whiteboard/flipchart for lists

Worksheets

Pencils

Tanaka's story:

Tanaka's mum buys him a notebook so he can write down his feelings in it. He tries to write in it but there is so much going on in his life, and he doesn't see how it would help. His mum and dad are having problems, and he doesn't really know why he feels angry and sad so often. Everything is changing, even him, and he doesn't know what to do about any of it.

Extract:

Mum told me to write until I cried.

She told me that because I kept destroying the furniture.

I'd get into the knife drawer and throw them at the walls.

I'd hurl my body at desks and chairs. It was getting expensive.

So she got me a notebook and some pencils.

"Write" she said. "Write until you cry"

But I didn't.

I was scared that if I started crying I would never stop.

Scared that I'd burst like a bad handwriting pen

All over everything.

What did I have to cry about?

My body kept doing things without telling me.

My hands kept growing when I wasn't looking.

I'd wake up in the morning to find

They'd gotten bigger behind my back,

Like giant tennis rackets.

My feet kept wandering into strange corners.

Kept kicking the furniture.

Discussion questions for the class (10 mins)

- *What is going on for the boy in this story?*
- *What do you think he's feeling?*
- *Is it still poetry if it doesn't use rhythm and rhyme? Is there more than one type of poetry?*
- *Can you identify any similes within the poem? (e.g. hands like giant tennis rackets, bursting like a bad handwriting pen). What impact do they have in helping us understand how Tanaka is feeling?*
- *Are there any metaphors in this extract? (e.g. the knife drawer as a metaphor for anger). Do metaphors have a different impact to similes? Why use one instead of the other?*

Activities

The human metaphor (10 mins)

- Each child writes their own answers to the following questions, using full sentences beginning with 'I am...'.
The teacher also completes the list to model it at the end.

If you are an animal, what animal are you?

If you are a type of food, what food are you?

If you are a sound, what sound are you?

If you are a colour, what colour are you?

If you are a type of weather, what weather are you?

If you are a type of transport, what type of transport are you?

(Add any non-judgemental categories you or the class can think of and like.)

Note: it's important that the children understand you are not asking what is their favourite food or colour, but if they were that thing, if the essence of them was embodied in that thing (e.g. if they were magically turned into that thing but still

had their own personality), what would it be? This may take some explaining, but time taken to be clear will pay off.

e.g. if Homer Simpson was a type of food, he might be soft white bread, or lumpy mashed potato, which is *like* him, rather than being his favourite food, which is pizza or doughnuts.

The List Poem (15 mins)

- The children read aloud their answers, as a list poem.

e.g. *'I am a tiger.*

I am sweet chilli sauce.

I am the pop of a balloon bursting.

I am hot and rainy.

I am a very full bus.

I am early morning.'

- Once the list poem is created, extend and enhance the lines, adding more descriptive detail, adjectives, and atmosphere.

Free verse and simile/metaphor (10 mins)

- Question for the class:

The list poem doesn't have to have rhythm or rhyme, so what makes it a poem? (e.g. structure through the list form, similes, metaphors).

Being a girl/boy (10 mins)

- In discussion with the full class, write two lists of stereotyped metaphors for girls or boys, e.g. a boy is a truck, a girl is a fluffy kitten.

- Compare these metaphors with the children's list poems above. Discuss the diversity and richness of the list poems in comparison with the stereotypes listed.

Conclusion (5 mins)

- Discuss with the class where they think the stereotypes come from, and the impact they have on sense of identity. Conclude with a reminder of the diversity of the self-descriptions in the list poems.

Session 4 – Understanding and memorising (intonation, tone, volume and action)



<https://vimeo.com/album/4599027/video/218446209>

Requirements:

Floor space for standing in a circle and performing

Desk space for writing

Worksheets

Pencils

Justin's story:

Justin feels a bit embarrassed because he often cries, even though he's a grown man, even crying at things like Toy Story 3. When he was a kid, he learned that none of the men in his family ever cried. He decides to investigate why they never did, and why he's so different from them. As he looks back at his childhood, he remembers one unique time when he did see his big, tough grandad cry.

Extract:

In all the time that I was at home

I never saw my Dad cry once,

Not even when his football team lost.

He had to prove to his brothers

That he was as tough as the others.

But my Dad never cried

Because his Dad never cried!

His Dad – my Grandad –

Was a soldier in the Second World War.

And you can't cry in a war –

That's against the law!

And the rest of his life

My Grandad drove a bus,

But let me tell you,

The bus he drove was tough!

A double-decker road wrecker,

That bus never made a fuss!

Packed full of passengers,

Heaving its heavy load up the steepest hill.

That bus never cried!

It had its pride

And it had a job to do

Just like my Grandad.

Discussion questions for the class (10 mins)

- *What is going on for Justin in this story?*
- *What do you think he's feeling about the people in his family?*
- *What kind of language is he using? Is it like the language in the previous story? Can we hear any metaphors in it? Does the poem include personification, and what does that mean?*
- *Is this poem better to read in a book, or to hear performed out loud? Why?*

Activities

Size, Shape and Action_(10 mins)

- Teach the class this clapping rhythm while counting the numbers out loud:
1, 1-2, 1-2-3, 1-2-3-4, 1-2-3-4-5, 1-2-3-4, 1-2-3, 1-2, 1
- Build this up with a series of claps, leaving a short space where the commas are – so the class can hear that the number of claps is growing by one count until 1-2-3-4-5, and then diminishing by one count each time.
- Ask them what the pattern sounds like/reminds them of (e.g. like someone knocking on a door, becoming increasingly insistent; like someone hammering in a nail etc).
- Replace the numbers in the pattern with the following words (of same syllable count):

ant

apple

acrobat

America

all the Universe

- Identify the increasing size of the objects with each increase in syllable count. Can the class also identify the alliteration?
- Together and out loud, reproduce the clapping rhythm, speaking the words instead of clapping.
- With the class making shapes of increasing size (curled into a tight ball and pinching finger and thumb together for *ant*, holding an imaginary apple out for *apple*, and becoming increasingly stretched-out to physicalize the remaining words).
- Increase the spoken volume as the shapes you make get bigger, and then do the same in reverse.
- This will provide the pupils with a sense of using their bodies to add to the meaning and dramatisation of a poem. By whispering *ant* and increasing the volume up until *ALL THE UNIVERSE*, they will be encouraged to make the association between their physical presence and their vocal performance.
- See if the class can recall this sequence later in the workshop. Recalling actions associated with words is an integral tool for performing poetry. It puts flesh to the meaning of the poem, and is also a useful mnemonic device. Once a poem has been learned, voices work with muscle memory as an additional aid.

Acting up (15 mins)

- Taking a section of the above poem, small groups devise and rehearse actions for key words in a sentence.
- Once the actions are added the groups practice giving the descriptive words an appropriate tone of voice.

- Combing actions and intonation, share the work with the class.

Driving the bus (15 mins)

- Question for the class: *A character in this poem drives a bus. Is there any job you think only women/only men can do?*
- Each class member to write a poem, thinking about jobs they might like to do when they grow up, and why. You might like to start with this first line:

When I'm an adult, I'll be what I choose.

- The form of the poem is their choice – to help make the choice, discuss with them to choose whether they want to use rhythm and rhyme, simile or metaphor, personification, and think about what type of language best conveys the meaning.
- Share with the class.

Conclusion (10 mins)

- Discuss with the class how thinking about what people can do/be is impacted on by the stereotyping discussed in the previous workshop. Encourage them to reflect on whether those ideas impact on their own thoughts about what they might do and be, now and in the future.

Session 5 – Performance

Requirements:

Floor space for standing in a circle and performing.

Table space for writing.

A copy of the extract (below) for the class to read and perform.

Workshop booklets.

Pencils.

Can Can Poem

Class:

Who decides what girls can do?

Is it us or is it you?

Who decides what I can be?

Is it you or is it me?

Who decides what boys can do?

Is it us or is it you?

Who decides what I can be?

Is it you or is it me?

Discussion questions for the class (10 mins)

- *What is this poem saying?*
- *Do you agree with what it is saying?*

- *Does saying it in a poem make it feel different from just using everyday language? How or why does it feel different?*

Activities

All the mistakes you can possibly make! (10 mins)

- Tell the class you are going to demonstrate how NOT to perform a poem.
- A member of the class introduces you, to applause from the class, and you do a version of the following:

First, be unprepared, shuffling your papers, delaying your arrival in the performance space.

Make no introduction but launch straight into the poem.

Stand to the side, rather than in the centre, or with your back to the audience.

Make no eye contact with the audience.

Cover your face with your paper or hands.

Mumble and/or say the words too fast.

Fidget (with your hair, with your tie, with coins in pocket, shaking leg).

Make a mistake and apologise loudly and at length.

Make a mistake AGAIN and apologise loudly and at length.

Begin to leave the stage while still reading the last line.

Hurry off, apologizing as you go.

- Ask the class to identify each of the mistakes you made, then offer a positive alternative, e.g:

Greet the audience.

Be prepared.

Stand centre stage.

Maintain calm, focused body language that serves the words.

Take plenty of time with the words, pausing between phrases, giving yourself

time to breathe, and time for the audience to digest the lines.

Don't apologise for a mistake, it just gives it extra attention. Correct the mistake, and move on.

The LAST line is one of the most important and should be delivered with extra confidence, to get the point across.

Wait to receive applause.

Take a bow.

Girls Can Boys Can List poem (15 mins)

- Using the opening rhythm from We Will Rock You:

<https://www.youtube.com/watch?v=-tJYN-eG1zk>

teach the class to stamp and clap the following:

Stamp-stamp CLAP! (silent beat)

1 2 3 4

Stamp-stamp CLAP! (silent beat)

1 2 3 4

(Repeated)

- In girls' groups and boys' groups, write a rhythmic, rhyming list poem to fit that rhythm, about all the things girls and boys can do and be.
- Only those within the group can decide what they can do! i.e. boys can't decide what girls can do and vice versa.

Example:

Girls can run

Girls are loud

Girls can have fun

Girls are proud

Boys can try

Boys can care

Boys can cry

Boys can dare

(ADD CHORUS)

Who decides what girls can do?

Is it us or is it you?

Who decides what I can be?

Is it you or is it me?

Who decides what boys can do?

Is it us or is it you?

Who decides what I can be?

Is it you or is it me?

Staging (15 mins)

- Combine everyone's verse with the chorus to create and stage a full class performance of the poem, drawing on the various performance skills explored in the previous sessions.

Conclusion (10 mins)

- Make/review the two lists, one for what they the group/class has learned about poetry and one for what they have learned about themselves. Discuss what the children think is the most important discovery they have made through the workshops.

Final performance/sharing

Where possible, a performance for others in the school and/or for parents, celebrating the work written within the workshops is a wonderful way of affirming the experience and stimulating further discussion within the school.

Appendix

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|------------------------------|--------------|
| Hadiru's story/worksheet | Page 29 - 30 |
| Steve's story/worksheet | Page 31 - 32 |
| Tanaka's story/worksheet | Page 33 - 34 |
| Justin's story/worksheet | Page 35 - 36 |
| Can Can class poem/worksheet | Page 37 |

Worksheets

1/ From Hadiru's story:

I'm next in line for some quality time

With the Head Teacher.

Holding a ticket for a ride

On the trouble-makers' slide,

No thrill, just tension,

And the threat of detention,

No excited suspense when

You're facing suspension.

There's nowhere to run and hide.

I need a plan before I'm called inside!

It could be straight talk or a magic spell,

Because whatever happens all is well

As long as Mrs Connor doesn't tell

My mum

What I've just done.

Lined writing area consisting of 25 horizontal lines.

2/ From Steve's story:

Girls all snickering, boys all braying,
 but Tyler walks tall, carries on playing.
 He blinks back tears, doesn't drown in his sorrow,
 says in his head, 'It'll be better tomorrow.'

'I should learn how to lie,
 to be one of the guys,
 instead of losing respect
 in the blink of my eyes.

Because a boy should man up,
 not let himself down.
 The fists of a fool
 beat the tears of a clown.

Don't let the tears out, don't let 'em leak.
 Everybody say you're totally weak.
 Everybody laugh at you, everybody mock.
 Better dry your eyes with a smelly old sock.'

3/ From Tanaka's story:

Mum told me to write until I cried.

She told me that because I kept destroying the furniture.

I'd get into the knife drawer and throw them at the walls.

I'd hurl my body at desks and chairs. It was getting expensive.

So she got me a notebook and some pencils.

"Write" she said. "Write until you cry"

But I didn't.

I was scared that if I started crying I would never stop.

Scared that I'd burst like a bad handwriting pen

All over everything.

What did I have to cry about?

My body kept doing things without telling me.

My hands kept growing when I wasn't looking.

I'd wake up in the morning to find

They'd gotten bigger behind my back,

Like giant tennis rackets.

My feet kept wandering into strange corners.

Kept kicking the furniture.



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Boys Don't – workshop toolkit

Supported using public funding by
ARTS COUNCIL
ENGLAND

4/ From Justin's story:

In all the time that I was at home
 I never saw my Dad cry once,
 Not even when his football team lost.

He had to prove to his brothers
 That he was as tough as the others.
 But my Dad never cried
 Because his Dad never cried!

His Dad – my Grandad –
 Was a soldier in the Second World War.
 And you can't cry in a war –
 That's against the law!

And the rest of his life
 My Grandad drove a bus,
 But let me tell you,
 The bus he drove was tough!

A double-decker road wrecker,
 That bus never made a fuss!

Packed full of passengers,
 Heaving its heavy load up the steepest hill.
 That bus never cried!
 It had its pride
 And it had a job to do
 Just like my Grandad.

5/ Can Can Poem

Class:

Who decides what girls can do?

Is it us or is it you?

Who decides what I can be?

Is it you or is it me?

Who decides what boys can do?

Is it us or is it you?

Who decides what I can be?

Is it you or is it me?

For further information on these workshops, or to enquire about booking Boys Don't, please contact:

Chris Elwell on 020 7709 8902 /

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